

THE
O D E S
AND
CARMEN SECULARE
OF
H O R A C E,

IN LATIN and ENGLISH,
WITH
Critical NOTES collected from his best
Latin and French COMMENTATORS.

*Musa dedit fidibus divos, puerosque Deorum,
Et pugilem victorem, & equum certamine primum,
Et juvenum curas, & libera vina referre.*

Arte Poeticâ.

By PHILIP FRANCIS, D. D.

V O L. II.

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Q. Horatii Flacci
C A R M I N A.

T H E
O D E S
O F
H O R A C E.

V O L. II.

Q. HORATII FLACCI
C A R M I N U M
LIBER TERTIUS.

CARMEN IV. AD CALLIOPEN.

DESCENDE cœlo, & dic age tibiâ
Regina longum Calliope melos;
Seu voce nunc mavis acutâ;
Seu fidibus, citharâve Phœbi.

Auditis? an me ludit amabilis

5

Infania? audire, & videor pios

Errare

This Ode is wholly consecrated to Piety. The ten first Strophes shew the Happiness of those, who live in a constant Submission to the Gods, and the ten last propose the rigorous Chastisement of those, who violate that Submission. Some modern Critics, who have found so much Wandering in our Author, are surpris'd that they do not see one irregular Strophe in a Poem of this Length. The Poet hath animated the whole with so much Art and Judgement, as to add Strength to the Reader's Attention in proportion as he advances.

Two Passages in the Ode will direct us very nearly to fix the Date of it. Horace mentions the Fall of a Tree, by which he was in Danger of being killed; an Accident, that happened in 733. He adds, in the thirty-sixth Verse, that Augustus, fatigued with Conquest, reposed himself in the Cave of the Muses; but from 733 there is, not any Year, to which this may be justly applied, until 744, when Augustus, having ended the Wars of the Roman Empire, shut the Temple of Janus the third and last Time.

SAN.

Verf. 1. *Descende cœlo.*] Horace rather goes to search for his Muse in Heaven, than on Parnassus, because it is a Subject of Piety, for which he invokes her Assistance. He must celebrate the Praises of Augustus and Jupiter, and the Queen of the Muses can

alone

THE THIRD
B O O K
OF THE
ODES of HORACE.

ODE IV. TO CALLIOPE.

Descend from Heaven, and in a lengthen'd Strain,
Queen of melodious Sounds, the Song sustain,
Or on the Voice high-rais'd, the breathing Flute,
The Lyre of golden Tone, or sweet Phœbean Lute.

Hark! some celestial Voice I raptur'd hear!
Or does a pleasing Frenzy charm my Ear?

Through

alone inspire him upon such a Theme. Calliope is here called Queen of the Muses, because she was their eldest Sister, from whence she particularly presided over heroic Poetry, and was always an Attendant of Kings.

SAN.

2. *Longum melos.*] This is the longest Ode in Horace. Mr. Sanadon thinks, that a Poet at the Beginning of a Poem is little anxious for the Length of it, and therefore *longum melos*, in his Opinion, must be understood of a Poem, which shall live to Posterity, *Quod & hunc in annum vivat & plures.*

5. *Auditis.*] The Poet has no sooner performed his Invocation, but he fancies himself in the hallowed Groves of the Muses. His Imagination is filled with rural Images, Woods, Mountains, Rivulets, and Zephyrs. He hears the Song, which he demanded, and imagines, that all the World hears it as well as he. If Poetry be a Folly, it is confessedly the most pleasing of all Follies, and infinitely more eligible than the cold, phlegmatic Wisdom of Philosophy.

SAN.

Errare per lucos, amœnæ
 Quos & aquæ subeunt, & auræ.
 Me fabulosæ Vulture in Appulo,
 Altricis extra limen Apuliæ, 10
 Ludo, fatigatumque somno,
 Fronde novâ puerum palumbes
 Texere (mirum quod foret omnibus,
 Quicumque celsæ nidum Acherontiæ,
 Saltûsque Bantinos, & arvum 15
 Pingue tenent humilis Ferenti)
 Ut tuto ab atris corpore viperis
 Dormirem & urfis ; ut premerer sacrâ
 Lauroque, collatâque myrto,
 Non finè Dîs animosus infans. 20
 Vester, Camœnæ, vester in arduos
 Tollor Sabinos ; seu mihi frigidum
 Præneste, seu Tibur supinum,
 Seu liquidæ placuere Baiæ.

Vestris

9. *Me fabulosæ.*] Horace endeavours to persuade his Friends, by the Miracles, which the Muses performed in his Favour when he was a Boy, that all this agreeable Prospect is real. He begins therefore to number, the Benefits for which he was indebted to them, and thus insensibly proceeds to speak of the Pardon, which he had received by their Means. He proposes himself as the first Example of their Protection, from whence he rises to their Affection and Care for Augustus.

DAC. SAN.

10. *Apuliæ.*] All the Syllables in Apulia are short. The Poets, therefore, in such a Number, having a Right to lengthen one, determined upon the second. When it was necessary to make the first Syllable long, the Letter P was doubled, as in the Verse preceding.

SAN.

11. *Fatigatumque somno.*] The Translation hath been, perhaps, too bold in following the Original in an Expression, which requires some Explanation to make it intelligible. *Fatigued with Sleep* must mean *with an Inclination to Sleep*. Horace hath taken it from Homer, and we find another Instance of it in Tibullus,

Ille meos somno lassos patefecit ocellos.

14. *Celsæ*

Through hallow'd Groves I stray, where Streams
beneath
From lucid Fountains flow, and Zephyrs balmy
breathe.

Fatigu'd with Sleep, and youthful Toil of Play,
When on a Mountain's Brow reclin'd I lay
Near to my natal Soil, around my Head
The fabled woodland Doves a verdant Foliage spread ;

Matter, be sure, of Wonder most profound
To all the gazing Habitants around,
Who dwell in Acherontia's airy Glades,
Amid the Bantian Woods, or low Ferentum's Meads,

By Snakes of Poison black, and Beasts of Prey,
That thus, in dewy Sleep, unharm'd I lay ;
Laurels and Myrtle were around me pil'd,
Not without guardian Gods an animated Child.

Yours, I am ever yours, harmonious Nine,
Whether I joy in Tibur's Vale supine ;
Whether I climb the Sabine Mountain's Height,
Or in Præneste's Groves, or Baian Streams delight.
Nor

14. *Celsæ nidum Acherontia.*] Horace calls Acherontia a Nest, because it was situated upon Rocks, on the Frontiers of Lucania. Cicero says of Ulysses, so powerful is the Love of our Country, that this wisest of the Greeks preferred his Ithaca, fixed, like a Nest, upon Rocks, to the Enjoyment of Immortality. Dac.

21. *Vesper Camœnæ.*] After a Beginning full of Fire, and Enthusiasm, the Poet instantly grows calm, and recounts a little Adventure of his Childhood. He then raises himself with a Rapidity of Flight, and transports us with him to the Sabine Hills, to Præneste, to Tibur, and Baiæ. To this Flight succeeds a proper Repose. We are conducted into the Cave of the Muses, where we find Augustus surrounded by the Goddesses, and hear the wise Lessons given to that Prince. But immediately a Scene of less Tranquillity demands our Attention. The Earth is overturned by the

Vestris amicum fontibus, & choris, 25

Non me Philippis versa acies retro,

Devota non extinxit arbos,

Nec Siculâ Palinurus undâ.

Utcunque mecum vos eritis, libens

Infanientem navita Bosporum 30

Tentabo, & arentes arenas

Litoris Assyrii viator :

Visam Bitannos hospitibus feros,

Et lætum equino sanguine Concanum :

Visam pharetratos Gelonos, 35

Et Scythicum inviolatus amnem.

Vos Cæsarem altum, militiâ simul

Fessas cohortes reddidit oppidis,

Finire

Rebellion of the Giants; the Heavens are in Flâmes, and the Gods appear in Arms for the Defence of Jupiter. SAN.

26. *Non me Philippis.*] The Poet here collects three Facts, to shew that the Gods particularly watched over his Preservation. He fled from the Battle of Philippi in 712; He escaped being killed by the Fall of a Tree 734; and He was preserved from Shipwreck, probably in the Year 716, when he went aboard the Fleet with Mæcenas, to pass over into Sicily against Pompey. He never mentions any Danger of Shipwreck to which he had been exposed in his Return from Philippi, as Acron and some Commentators have imagined, who suppose him wandering, with a tedious and uncertain Voyage, through the Sicilian Seas, instead of going directly to Brundisium. Besides, such a Voyage must have been as dangerous as tedious; those Seas being covered with the Fleets of Pompey and Domitius, to whom he was at that Time an Enemy, by his accepting an Amnesty from Octavius. SAN.

32. *Litoris Assyrii.*] Assyria, properly speaking, is an inland Country, and far distant from the Sea; it is therefore by the Poet used for Syria, which extends itself along the Shore as far as Babylon. Such Liberties are usual to the Poets. DAC. SAN.

33. *Hospitibus feros.*] Upon the Authority of the Scholiast Acron, the Commentators believe that the Britons sacrificed Strangers to the Gods; and Torrentius tells us, that in his Time they were rather malevolent than cruel to Foreigners, but that such a Disposition must be expected in a People separated from the whole World.

Mr. Baxter very dexterously applies these human Sacrifices to the Irish, of whom the Character he tells us is better to be understood, and gives this excellent Reason for his Decision; that St. Jerome. (about

Nor Tree devoted, nor tempestuous Main,
 Nor flying Hosts, that swept Philippi's Plain
 In fearful Rout, your filial Bard destroy'd,
 While in your Springs divine, and choral Sports he
 joy'd.

If by the Muse's faithful Guidance led,
 Or Libya's thirsty Sands I'll fearless tread,
 Or climb the venturous Bark, and launch from Shore,
 Tho' Bosphorus in Storms with madding Horrors roar.

Nor Britons, of inhospitable Strain,
 Nor quiver'd Scythians, nor the Caspian Main,
 Nor he, who joyous quaffs the thirsty Bowl,
 Streaming with Horses' Blood, shall shake my daunt-
 less Soul.

When Cæsar, by your forming Arts inspir'd,
 Cheerful disbands his Troops, of Conquest tir'd,
 And

(about three hundred Years after this Ode was written) saw two
 Irishmen devouring an human Carcass in Gaul. *Hoc de Hibernis
 magis intelligendum. Sanctus Hieronymus scribit se duos Scotos (b. e.
 Hibernos) in Gallia vidisse humano cadavere vescentes.*

Such national Reflections of Cruelty, Stupidity and Vice, are
 usually as weak, as they are unjust. In the present Instance, it
 were more honourable to human Nature to deny the Fact of hu-
 man Sacrifices in general, which, perhaps, might be well sup-
 ported, than to throw the Reproach and Infamy of them, upon
 Nations whom we hate, only because we have injured them, or
 despise for that very Wretchedness, to which our Oppressions
 have reduced them.

36. *Scythicum amnem.*] The Commentators here understand the
 Tanais, but the Poet seems rather to speak of the Caspian Sea,
 which is also called *Scythicus finis*. The Latins, in Imitation of
 the Greeks, make use of the Word *Amnis* instead of *Mare*. DAC.

37. *Vos Cæsarem.*] Horace opens here the real Design of the
 Ode. After having thanked the Muses for their Care of his Pre-
 servation, and declared his entire Confidence in them, he shews,
 that their Counsels inspired Augustus with the Lenity, by which
 he pardoned his Enemies, while that Prince appears the second
 Instance of their protecting Power.

DAC.

A. 4.

Alum.]

Finire quærentem labores,
 Pierio recreatis antro. 40
 Vos lene consilium & datis, & dato
 Gaudetis almæ. Scimus ut impios
 Titanas, immanemque turmam
 Fulmine sustulerit caduco,
 Qui terram inertem, qui mare temperat 45
 Ventosum, & umbras, regnaque tristia,
 Divosque

Altum.] Mr. Dacier and Sanadon, in Opposition to all the Commentators, agree that this Epithet is here used for *Alumnus*, that it refers to *Alma* in the forty-second Line, and that they are both derived from the Verb *alere*. Mr. Dacier thinks it must have been more glorious, and more pleasing to Augustus, to be called, as it were, the Child of the Muses, than to have been honoured with any Title of mere human Greatness; and although he acknowledges, that Virgil has given this Epithet to Sarpedon and Apollo, yet he affirms, that it is neither awful nor majestic enough to express *excelsus*, or *nobilis*.

38. *Fissas cohortis reddidit oppidis.*] It is a noble Encomium of Augustus, that he was fatigued with Conquest, which he was always willing to end by an honorable Peace. Piso having happily terminated the Thracian War in 743, Augustus returned to Rome in the Beginning of the Year following, with Tiberius and Drusus, who had reduced the Germans, the Dacians, and other Nations bordering upon the Danube. The Empire being thus at Peace, Augustus executed a Decree of the Senate to shut the Temple of Janus. This naturally supposes the disbanding of his Armies, of which Horace speaks. SAN.

Reddidit.] This Reading appears in a large Number of excellent Manuscripts; *melior omnino lectio est, quam neque pauciores neque deteriores codices exhibent.* Tacitus expresses himself in the same manner; *Prætoricæ cohortes Penatibus suis reddantur . . . Reddita civitatibus Gallorum auxilia.* *Abdidit* might be better applied to Coward, who, not daring to appear in the Field, shut themselves up in their Cities. An Expression thus ambiguous is vicious and unworthy of Horace. BENT. SAN.

40. *Pierio recreatis antro.*] This Cave, consecrated to the Muses, poetically represents to us the Study of the Sciences, which polish and refine the Understanding. Augustus had so great a Passion for Letters, that he always proposed some Questions of Erudition to the Learned whom he invited to his Table. Suetonius hath preserved a Fragment of a Letter, which he wrote to Tiberius.

And yields to willing Peace his laurel'd Spoils,
 In the Pierian Cave you charm the Hero's Toils;
 Gracious from you the lenient Councils flow,
 Which bid the Hero spare his prostrate Foe;
 For Cæsar rules like Jove, whose equal Sway
 The ponderous Masses of Earth, and stormy Seas obey:
 O'er Gods and Mortals, o'er the dreary Plains,
 And shadowy Ghosts, supremely just he reigns,
 But,

rius. *Vale, jucundissime Tiberi, & rem feliciter gere, ἐπαὶ καὶ ταῖς Μούσαις ἐπαλινῶν.* Farewel, my dear Tiberius, and may you be ever successful in fighting for me, and for the Muses. DAC.

41. *Vos lene consilium.*] It is rare, says Mr. Dacier, to find a cruel or vindictive Temper among the Lovers of the Muses. Education softens the Heart, and inspires the Sentiments of Moderation and Lenity. Augustus had given many Proofs of such a Temper. He pardoned Quintus Gallus, convicted of having attempted his Life. He for three Days opposed the Edict of Proscription, and preserved many of his Enemies from the Fury of his Collegues. He received Messala into his Friendship, made him Lieutenant to Agrippa in the War of Sicily, and afterwards Consul. He not only honoured Julius Antonius, the Son of the Triumvir, with the Prætorship and Consulship, but married him to Marcella, one of the Daughters of his Sister Octavia. It was worthy, says Velleius Paterculus, both of the Fortune and Clemency of Cæsar, that not one of all those, who took up Arms against Him, were ever put to Death by Him, or by his Command. SAN.

42. *Scimus ut impios.*] There is not perhaps a more remarkable Instance than this, of that want of Connexion, peculiar to Lyric Poetry.

It might have appeared too bold to have regularly and openly equalled Augustus to the Sovereign of the Gods in the highest Act of his Power; the Poet therefore only directs the Reader, or rather obliges him to make the Comparison, and to acknowledge that the Clemency of Cæsar does not proceed from his Weakness to punish. The Commentators disagree in explaining the Passage, and, in general, seem very little sensible of the Spirit and Beauty of the Transition.

46. *Et umbras.*] Dr. Bentley, with no unhappy Conjecture, reads *umbras* instead of *urbes*, which is included in *mortalisque turbas*; or, perhaps, the Reader may prefer Dr. Wade's Alteration, *ventosque & imbres*.

Divosque, mortalesque turbas
 Imperio regit unus æquo.
 Magnum illa terrorem intulerat Jovi
 Fidens juvenus horrida brachiis, 50
 Fratresque tendentes opaco
 Pelion imposuisse Olympo.
 Sed quid Typhæus, & validus Mimas;
 Aut quid minaci Porphyryon statu,
 Quid Rhœtus, evulsisque truncis 55
 Enceladus jaculator audax,
 Contra sonantem Palladis ægida
 Possent ruentes? Hinc avidus stetit
 Vulcanus; hinc Matrona Juno, &
 Nunquam humeris positurus arcum, 60
 Qui rore puro Castaliæ lavit
 Crines solutos, qui Lyciæ tenet
 Dumeta, natalemque sylvam,
 Delius & Patareus Apollo.

Vis.

48. *Imperio regit unus æquo.*] The Heathen Theology taught, that there were three Gods equal in Dignity, who had each their appointed Domaine, over which they reigned with sovereign Authority; that this Division was determined by Lot; that the great Empire of the Seas was given to Neptune; the Dominion of all the infernal World to Pluto, and the vast Extent of Heaven and Earth to Jupiter. But Horace refutes this absurd Divinity, and acknowledges one supreme Deity, to whom Earth and Sea, Heaven and Hell, Gods and Men are subject. DAC.

It were to be wished, that Mr. Dacier could as well defend the Poet in his Description of this sovereign Deity, whom he represents so deeply terrified by the Giants, and needing the Assistance of the other Gods to support his Omnipotence. How very different is the Image of the supreme Being in Milton's *Battle of the Angels*?

——— War seem'd a civil Game
 To this Uproar; horrid Confusion heap'd
 Upon Confusion rose; and now all Heaven
 Had gone to Wreck, with Ruin overspread,
 Had not th' Almighty Father, where he sits
 Shrin'd in his Sanctuary of Heaven secure,

Consulting

But, dreadful in his Wrath, to Hell pursu'd,
With Thunder's headlong Rage, the fierce Titanian
Brood,

Whose horrid Youth, elate with impious Pride,
Unnumber'd, on their sinewy Force relied;
Mountain on Mountain pil'd they rais'd in Air,
And shook the Throne of Jove, and bad the Thunderer
fear.

But what could Mimas, of enormous Might,
Typhœus or Porphyryon's threatening Height,
Or bold Enceladus fierce-darting far
The Trunks of Trees uptorn, dire Archer of the War,
Though with Despair and Rage inspir'd they rose,
To sage Minerva's founding Shield oppose?
While Vulcan here in Flames devour'd his Way,
There Matron Juno stood, and there the God of Day,
Resolv'd, till he had quell'd th' aspiring Foe,
Never to lay aside th' unerring Bow.
He the pure Dew of fair Castalia loves,
There bathes his flowing Hair, and haunts his natal
Groves.

III.

Consulting on the Sum of Things, foreseen
This Tumult, and permitted all, advis'd.

59. *Matrona Juno.*] The Roman or Matrona Juno is here introduced by the Poet supporting the Empire of Heaven, in Compliment to her, as Patroness and Protectress of his Country. In ancient Gems and Marbles she is always represented in a modest Dress, as the Juno Regina, and Juno Moneta, in a magnificent. She is covered with a long Robe, like that of the Roman Matrons, who held it scandalous to have any Part uncovered but their Faces. The Figures of the Roman Empresses were often formed under this Character of Juno. Mr. Spence's *Polymetis*.

60. *Nunquam humeris positurum arcum.*] Mr. Dacier thinks it a fine Manner of calling Apollo immortal, to say that, *He shall never lay aside his Quiver*; and Mr. Sanadon translates it, *God of the shining Quiver*. This Translation hath chosen another Man-

Vis consilii expers mole ruit suâ: 65

Vim temperatam Dî quoque provehunt

In majus: idem odere vires

Omne nefas animo moventes.

Testis mearum centimanus Gyas

Sententiarum notus, & integræ 70

Tentator Orion Dianæ,

Virgineâ domitus sagittâ.

Injecta monst. is Terra dolet suis;

Mœretque partus fulmine luridum

Missos ad Orcum; nec peredit 75

Impositam celer ignis Ætnam;

Incontinentis nec Tityi jecur

Relinquit ales, nequitiaë additus

Custos: amatorem trecentæ

Pirithoum cohibent catenæ, 80

CARMEN

ner of explaining the Expression, which seems more truly to construe the Sentence, and represents the God in a beautiful Opposition of Character, between his Terrors of War, and his Diversions in Peace.

65. *Vis consilii expers.*] This moral Strophe is happily introduced after the bold, animated Description of the last Lines. It recalls the Reader to the general Design of the Ode, which he might have lost Sight of in so long a Poem. SAN.

67. *Odere Vires*] *Vires* is here used for *homines viribus præstantes*; a Manner of Expression too hardy for a Translation. In the ninth Ode of the fourth Book we shall find another Instance of this Kind; *Est animus tibi, Consul non unius anni*, which Torren- tius, Mr. Dacier, and Mr. Le Fevre, condemn as too bold, even for Lyric Poetry. Dr. Bentley, for the Honour of Horace, *cujus*
benos

Ill-counsell'd Force, by its own native Weight,
Precipitately falls; with happier Fate
While the good Gods upraise the just Design,
And bold, unhallow'd Schemes pursue with Wrath
divine.

This Truth shall hundred-handed Gyas prove,
And warm Orion, who with impious Love
Tempting the Goddesses of the sylvan Scene,
Was by her virgin Darts, gigantic Victim! slain.

On her own Monsters hurl'd with hideous Weight,
Fond Mother Earth deplores her Offspring's Fate,
By Thunders dire to livid Orcus doom'd,
Nor Fire can eat its Way through Ætna unconsum'd.

Such are the Pains to lawless Lust decreed;
On Tityos' Liver shall the Vultur feed
With Rage ungorg'd, while Pluto stern detains
His amorous Rival bound in thrice an hundred Chains.

bonos nobis est cordi, hath amassed a Number of Quotations, in which the Mind is represented as a Person. *Animus Rex, Carnifex, Proscriptor, Speculator, Censor, Rector, Dominus, &c.* Since Mr. Dacier did not disapprove of the first of these Expressions, he ought not to have condemned the second.

78. *Nequitiae additus custos.*] *Nequitia* may signify Impudence or Immodesty.

Tandem nequitiae pone modum tuæ.

At length put an End to this infamous Life.

The Poet uses *additus* for *adfixus*, and *custos* for *tortor*.

Additus Tityo custos propter nequitiam.

SAN.

79. *Amatorem trecentæ Pirithoum.*] The Word *amatorem* forms the whole Beauty of this Strophe, and contains the whole Story of Pirithous.

DAC.

CARMEN V. AUGUSTI LAUDES.

CÆLO tonantem credidimus Jovem
 Regnare : præsens Divus habebitur
 Augustus, adjectis Britannis

Imperio, gravibusque Persis.

Milcsne Crassi conjuge barbarâ

Turpis maritus vixit, & hostium.

5

(Proh.

When our Poet speaks in such pompous Terms of the Reduction of Britain and Parthia, it is by no means the Language of Flattery. To disarm his Enemies without attacking them, is to be more an Hero, than the Conqueror, who spreads Carnage and Desolation round him. These two Victories of Augustus are joined together by the Poet, for their Resemblance in Kind, although there were six or seven Years between them. But he only mentions the Conquest of Britain, and dwells particularly upon the Reduction of Parthia, for the Joy that it occasioned through the whole Roman People, who now saw themselves revenged for the shameful Defeat of Crassus, the Dishonour of which had continued three and thirty Years.

Augustus returned to Rome from his Eastern Expedition in October 735, when probably this Ode was written. SAN.

Verf. 1. *Cælo tonantem.*] The Beauty of this Comparison consists in raising the Character of Augustus without lessening that of Jupiter. When the Poet says *credidimus* in speaking of Jupiter, and *habebitur* in speaking of Augustus, his Expression is perfectly exact. The first was an ancient Deity, the other shall be worshipped as a God by future Ages. Mr. Sanadon thinks, that *præsens* does not signify *present* or *visible*, but *favourable* or *propitious*, and that it is not put in Opposition to *cælo*, but *tonantem*. We find *præsentis Divus* in Virgil, and *præsentia Numina* in Horace.

Habebitur.] The great Difficulty of this Passage consists in the Time, *habebitur*, for it is certain, that the Romans had paid divine Honours to Augustus before his Voyage to Britain. Whence is it then, that Horace says, He shall be worshipped as a God, after having subdued the Parthians and Britons?

Augustus

ODE V. THE PRAISES OF AUGUSTUS.

DRread Jove in Thunder speaks his just Domain;
 On Earth, a present God, shall Cæsar reign,
 Since World-divided Britain owns his Sway,
 And Parthia's haughty Sons his high Behests obey.

O Name of Country, once how sacred deem'd!

O sad Reverse of Manners, once esteem'd!

While

Augustus would not permit any Temples to be raised to him in Rome, nor even in the Provinces, but upon Condition, that Rome should share those Honours with him. *In nulla provincia nisi comuni sui Romæque nomine templa recepit.* SÆTON. This is confirmed by an ancient Medal, struck by the Cities of Asia. On one Side is the Head of Augustus; on the other a Temple with this Inscription upon the Frontispiece, ROMÆ & AUG. Horace therefore seems to allude to this Modesty of the Emperor, as if he had said, Augustus will not yet allow us to acknowledge him a God in Rome, but, since he hath added the Parthians and Britons to his Empire, it shall be no longer in his Power to hinder us. His Divinity shall be universally confessed. Temples shall be raised to him in Rome, as in the Provinces, and the Roman People shall soon pay those divine Honours in public, which they now render to him in private.

DAC.

3. *Adjectis Britannis.*] We have already spoken, in the ninth Ode of the second Book, of the Expedition of Augustus against the Parthians. Strabo informs us, that the Princes of Britain gained his Friendship by their Embassies and Submission. They carried their Presents into the Capitol, and made the Roman People Masters of their whole Island. Thus, although the Romans never triumphed for the Conquest of Britain, yet Augustus was considered as having subdued it.

5. *Milesne Crassi.*] The Poet paints the Defeat of Crassus, and the Cowardice of the Romans in these vivid Colours, that he may raise the Glory of Augustus, who, by subduing the Parthians, had effaced that Ignominy, which so many Years had covered the Roman Name.

DAC.

6. *Conjuge barbarâ turpis maritus.*] It was a double Infamy to a Roman Soldier to marry a foreign Woman, and by such an Alli-

ANCE

(P. oh Patria, inverſique mores!)

Conſenuit ſocerorum in armis

Sub rege Medo, Marſus, & Appulus,

Anciliorum, nominis & togæ

10

Oblitus, æternæque Veſtæ,

Incolumi Jove, & urbe Româ?

Hoc caverat mens provida Reguli

Diſſentientis conditionibus

Fœdis, & exemplo trahenti

15

Perniciem veniens in ævum,

Si

ance to confound the Blood of Rome with that of her Enemies. *Sequiturque, nefas! Ægyptia conjux.* VIRG. We may remark here, that the Phraſe is uncommon, *Turpis conjuge barbarâ* for *maritus barbaræ conjugiſ.* Cum is to be underſtood. SAN.

7. *Patria.*] A late Commentator hath taken this Reading from an ancient Manuſcript, and the Expreſſion is more ſtrong, as well as more natural, than *Curia.* The Soldiers of Craſſus, by yielding to the Parthians, had ſtiffed in their Hearts the Love of their Country, that moſt powerful Paſſion in a truly Roman Soul. SAN.

8. *Conſenuit ſocerorum in armis.*] Since it cannot be proved by any Author, that the Soldiers of Craſſus ever carried Arms in the Parthian Troops, according to the common Reading *armis*, Heinſius and Faber propoſe a conjectural Correſtion, *Arvis*, which has been received by Doctör Bentley, Mr. Cuninghām, and Sanadon. We know, indeed, that the Ancients uſually employed their Priſoners, taken in War, in tending their Flocks or cultivating their Lands,

— — — occidere noli;

Serviet utiliter: ſine ſcatat durus aretque. HOR. Epist.

Kill not the Slave, who may ſome Profit yield,

Of Strength to guard your Flocks, or plow your Field;

Yet this negative Authority is not ſufficient to alter the Text, in Oppoſition to all the Manuſcripts, merely becauſe Hiſtorians do not inform us, that theſe Priſoners fought in the Parthian Armies. Perhaps, it were equally difficult to prove their Alliance with their Conquerors, and if we do not contradict the Poet in this Faſt, it ſeems more reaſonable, that they ſhould be the Soldiers, than continue the Slaves of their Fathers-in-law. Nor is it eaſy to account for the Reproach of living *ſub rege Medo*, under the

While Rome her ancient Majesty maintain'd;
In his own Capitol while Jove imperial reign'd,

Could They to foreign Spousals meanly yield,
Whom Crassus led with Honour to the Field?
Have they, to their barbarian Lords allied,
Grown old in hostile Arms beneath a Tyrant's Pride,

Basely forgetful of the Roman Name,
The Heaven-descended Shields, the Vestal Flame,
That wakes eternal, and the peaceful Gown,
Those Emblems, which the Fates with boundless
Empire crown?

When Regulus refus'd the Terms of Peace
Inglorious, he foresaw the deep Disgrace,
Whose foul Example should in Ruin end,
And even to latest Times our baffled Arms attend,
Unless

the Tyranny of a Median King, if they were the Slaves of private Persons.

10. *Anciliorum, nominis & togæ.*] The Poet aggravates the Cowardice of the Romans by this very strong Reflexion, that they had forgotten the sacred Bucklers, the Roman Habit and Name, and Vesta's eternal Fire; as if they had renounced the divine Protection and that univereal Empire, which was promised to them by these sacred Pledges.

13. *Hoc caverat mens.*] It is probable, that some Persons, jealous of the Glory of Augustus, had made some ill-natured Comparison between his Character and that of Regulus, by whose Advice the Prisoners had been abandoned, as a Punishment of their Cowardice. Horace on the contrary shews, that this Prince entered perfectly into the Sentiments of that ancient Roman. After having constantly refused for so many Years to redeem the Prisoners and Ensigns by Treaty or Exchange, the Glory of his Arms and the Terror of his Name had alone recovered the Honour of Rome in subduing her Enemies, and restoring her Citizens.

Dac.

Si non periret immiserabilis

Captiva pubes. Signa ego Punicis

Affixa delubris, & arma

Militibus finè cæde, dixit,

20

Derepta vidi: vidi ego civium

Retorta tergo brachia libero,

Portasque non clausas, & arva

Marte coli populata nostro.

Auro repensus scilicet acrior

25

Miles redibit? Flagitio additis

Damnum: neque amissos colores

Lana refert medicata fuco;

Nec vera virtus, quum semel excidit,

Curat reponi deterioribus.

30

Si pugnat extricata densis

Cerva plagis, erit ille fortis,

Qui

17. *Si non periret immiserabilis.*] An Exchange of Prisoners might be of dangerous Example to Posterity. The Soldiery might rather chuse to preserve their Lives, by yielding themselves Prisoners, than hazard the Loss of them by fighting. DAC.

We might believe, that Horace hath used an Iambic Measure in the third Foot of this Line, as is common with the Grecian Poets, but as the Latins did not allow themselves all the Liberties of the Greek Poetry, it seems more probable, that the last Syllable of *periret* is made long, as it is a Cæsura; nor is it the only Instance of this Licence, in the Alcaic Verse, which we find in Horace. SAN.

18. *Signa ego Punicis.*] This Change of the Speakers is boldly spirited, and yet the Transition is easy. Cicero tells us, that Regulus refused to speak in the Senate, because he considered himself as degraded from the Dignity of that House. *Sententiam in senatu dicere recusavit.* He refused to take his Rank among the Senators, or to deliver his Opinion in Right of that Rank; yet he might have given his Advice to the Senate, and then expected their Determination. DAC.

20. *Sinè cæde.*] Regulus could not blame the Soldiers for being made Prisoners, since he was himself in the same Condition; but he reproaches them for having lost their Liberty without attempting to defend themselves. TORR.

21. *Civium*

Unless the captive Youth in servile Chains
Should fall unpitied. In the Punic Fanes
Have I not seen, the Patriot Captain cried,
The Roman Ensigns fix'd in monumental Pride?

I saw our Arms resign'd without a Wound;
Our free-born Citizens in Fetters bound;
The Gates of Carthage open, and the Plain,
Late by our War laid waste, with Culture cloth'd again.

Ransom'd, no doubt, with nobler Sense of Fame
The Soldier shall return — Ye purchase Shame.
When the fair Fleece imbibes the Dyer's Stain,
Its native Colour lost it never shall regain,

And Valour, failing in the Soldier's Breast,
Scorns to resume what Cowardice possesseth.

When from the Toils escap'd the Hind shall turn
Fierce on her Hunters, He the prostrate Foe may spurn
In

21. *Civium tergo brachia libero.*] It was customary to bind a Prisoner's Arm behind him, of which we find several Instances in Homer and Virgil. The Beauty of this Passage consists in the severe and violent Sarcasm of the Words *libero tergum* and *civium*, as if they were the free-born Citizens of Rome, even in the Moment when they suffered themselves to be bound.

24. *Et arva Marte coli populata nostro.*] At once to raise the Courage and Indignation of the Romans, Regulus tells them, that the Carthaginians were so persuaded of their Weakness, that although the War was not finished, they lived as if in perfect Peace, and even cultivated those Lands, which he himself had laid waste. DAC.

27. *Neque amissos colores*] This Passage is really difficult: no wonder therefore that it has been variously explained. Wool, when stained with a baser Purple, *medicata fuso*, never can recover its original Brightness; and Courage, once failing in the Soldier's Breast, will never be restored. It scorns, *nec quart*, to resume the Place, *reponi*, of which it was dispossessed by Cowardice, *deterioribus*.

Qui perfidis se credidit hostibus ;
 Et Marte Pœnos proteret altero,
 Qui lora restrictis lacertis 35
 Sensit iners, timuitque mortem.
 Hic, unde vitam sumeret inscius,
 Pacem duello miscuit. O pudor !
 O magna Carthago, probroſis
 Altior Italiæ ruinis ! 40
 Fertur pudicæ conjugis osculum,
 Parvosque natos, ut capitis minor,
 A se removisse, & virilem
 Torvus humi posuisse vultum ;
 Donec labantes consilio Patres 45
 Firmaret auctor nunquam aliàs dato,
 Interque mœrentes amicos
 Egregius properaret exul.
 Atqui sciebat, quæ sibi barbarus
 Tortor pararet : non aliter tamen 50
 Dimovit obſtantes propinquos,
 Et populum reditus morantem,
 Quàm si clientûm longa negotia,
 Dijudicatâ lite, relinqueret,

Tendens

33. *Perfidis se credidit hostibus* } *Credidit* is opposed to *perfidis*.
 One marks the Confidence of the Roman Soldiers ; the other
 the Perfidy of the Carthaginians. The same Figure of Oppo-
 sition is happily employed in the following Lines between *mor-*
tem and *vitam*, *pacem* and *duello*. The last Expression is remark-
 able. *Miscere pacem duello* is to make Terms of Peace and Com-
 position, even in the Action of War, and Sword in Hand.

37. *Hic, unde vitam sumeret.*] It were a severe Invective to tell
 a Soldier, he knew no other Way of preserving his Life, than by
 asking Quarter of his Enemy, even when he was armed to repulse
 or conquer. Doctor Bentley assures us, that ten Copies read *ap-*
tius, instead of *inscius* ; and as the Poet, in Purity of Style, could
 not write *Hic* after *erit ille fortis*, the Doctor corrects the whole
 Passage thus : *Timuitque mortem hinc, unde vitam sumeret aptius*.
 The Correction, although received by Mr. Sanadon, seems to be
 unnecessary, and the Alteration of *hinc* is without Authority.

42. Capitis

In second Fight, who felt the Fetters bind
His Arms enslav'd ; who tamely hath resign'd
His Sword unstain'd with Blood ; who might
have died,

Yet on a faithless Foe, with abject Soul, relied ;

Who for his Safety mix'd poor Terms of Peace
Even with the Act of War ; O foul Disgrace !

O Carthage, now with rival Glories great,
And on the Ruins rais'd of Rome's dejected State !

The Hero spoke ; and from his wedded Dame
And Infant-Children turn'd, oppress'd with Shame
Of his fallen State ; their fond Embrace repell'd,
And sternly on the Earth his manly Visage held,

Till, by his unexampled Counsel sway'd,
Their firm Decree the wavering Senate made ;
Then, while his Friends the Tears of Sorrow shed,

Amidst the weeping Throng the glorious Exile sped.

Nor did he not the cruel Tortures know,

Vengeful, prepar'd by a barbarian Foe ;

Yet, with a Countenance serenely gay,

He turn'd aside the Crowd, who fondly prest his Stay ;

As if, when wearied by some Client's Cause,

After the final Sentence of the Laws,

Cheerful

42. *Capitis minor.*] The Construction is *minor diminutione, vel ratione capitis*, and *caput* signifies the whole State or Condition of Life. Regulus, by being made a Prisoner, not only lost his Liberty, but the Rights of a Roman Citizen. He was besides obliged by Oath to go back to Carthage from whence he well knew, he should never return, and consequently never have it in his Power to recover those two Advantages. For these Reasons, he neither considered himself as a Senator, nor a Citizen ; he refused the Embraces of his Wife and Children, to whom he was become a Stranger by his Slavery. He thought it, says the ancient Scholiast, unworthy of a Roman Matron to kiss a Slave. The Name of this virtuous Wife was *Martia*,

SAN.

44. *Torrens*

Tendens Venafranos in agros,
Aut Lacedæmonium Tarentum. 55

44. *Torvus bumi.*] Although Regulus, considering himself as a Slave, would not raise his Eyes from the Earth, yet he shewed an intrepid Fierceness in his Looks, which spoke the free-born Spirit of an ancient Roman.

56. *Lacedæmonium Tarentum.*] This City was founded by a Spartan Colony, and had once been very powerful in her Fleets and Armies.

CARMEN VI. AD ROMANOS.

DELICTA majorum immeritus lues,
Romane, donec templa refeceris,
Ædesque labentes Deorum, &
Fœda nigro simulacra fumo.

Dis te minorem quòd geris, imperas. 5
Hinc omne principium, huc refer exitum.

Dî multa neglecti dederunt
Hesperiaë mala luctuosæ.

Jam

In this Ode, which is wholly moral, the Poet would persuade the Romans, that their Contempt of Religion, and the Corruption of their Manners, were the sole Causes of all the Calamities, with which the State had been afflicted. He therefore employs all the Majestic and all the Pathetic, which the Subject demands, to inspire again the Spirit of Piety, and to restore the Purity of their ancient Morals. The Ode was apparently written soon after the civil Wars, in the Year 726 or 727. SAN.

Verf. 1. *Delicta majorum.*] Plato and Plutarch acknowledge, that the Gods punished the Crimes of the Parents in their Children to the fourth Generation. We may say, that all Religions agree in this Point, because all Religions ascribe all human Events to the Gods. SAN.

Perhaps the Poet rather had the Roman Laws, than those of Nature, if this be one of Nature's Laws, in his View. The Romans forbid, that a Son should be punished for his Father's Crime, even the Crime of Treason,

2. Donec

Cheerful he hasted to some calm Retreat,
To taste the pure Delights, that bless the rural Seat.

Armies. Her Prosperity destroyed her. Strabo marks two Causes of her Ruin; that she had more Festivals than Days in the Year, and that she entrusted the Command of her Armies to foreign Generals. At length she lost her Liberty entirely during the War of Hannibal, when being reduced to a Roman Colony, she enjoyed a Repose which she had never known before, and became happier than she had ever been, in her most flourishing State. DAC.

ODE VI. TO THE ROMANS.

THOUGH guiltless of your Fathers Crimes,
Roman, 'tis thine, to latest Times,
The Vengeance of the Gods to bear,
Till You their awful Domes repair,
Profan'd with Smoke their Statues raise,
And bid the sacred Altars blaze.

That you the Powers divine obey,
Boundless on Earth extends your Sway;
From hence your future Glories date,
From hence expect the Hand of Fate.
Th' offended Gods, in Horrors dire,
On sad Hesperia pour'd their Fire:

The

2. *Donec templa refeceris.*] There was a Difference between *ædes sacras*, and *templa*. *Ædes sacra* was properly an Edifice sacred in itself, and consecrated to some God, without the Intermission of the Augurs. *Templum* was a certain Space, determined and marked out by the Augurs, which yet was neither holy, nor consecrated to any God, such as the *Rostra*. The Statues blackened with Smoke shews the Fires, and Burnings of the civil War. TORR.

5. *Dīs te minorem, &c.*] These Lines contain an excellent Moral. Nothing is more capable of tempering the Authority of Kings, than to represent to them, that there is a Superior upon whom they depend, as much as their Subjects depend upon them. SAN.

IO. Non

Jam his Monefes, & Pacori manus
Non auspicatos contudit impetus 10

Noſtros, & adjeciſſe prædam
Torquibus exiguis renidet.

Penè occupatam ſeditionibus
Delevit urbem Dacus, & Æthiops :
Hic claſſe formidatus, ille 15

Miſſilibus melior ſagittis.

Fecunda culpæ ſæcula, nuptias
Primùm inquinavere, & genus, & domos :

Hoc fonte derivata clades
In patriam, populosque fluxit. 20

Motus doceri gaudet Ionios
Matura virgo, & fingitur artubus

Jam nunc, & inceſtos amores
De tenero meditatur ungui.

Mox

10. *Non auspicatos impetus.*] The Aruſpices and Inſpectors of the Viſtims foretold to Craſſus, that his Expedition ſhould prove unfortunate. Many Prodigies, which happened while he ſtaid at Zeugma, ſeemed to confirm their Prediſtions. Craſſus deſpiſed all theſe Preſages, and hurried forward to his Ruin.

12. *Torquibus exiguis.*] The Collars, worn by the Parthians, were probably leſs than thoſe of the Gauls and Germans. The Poet ſays, they had enriched them with the Spoils taken from the Romans.

14. *Delevit urbem Dacus & Æthiops.*] We are not to underſtand this Paſſage, as if the Dacians and Æthiopians had twice attempted to deſtroy the City of Rome. Horace means the Army of Antony and Cleopatra, which was chiefly compoſed of thoſe Nations. BOND.

20. *In patriam populosque.*] The Critics well perceived, that *patria* and *populus Romanus* were exactly the ſame, and therefore that the Text was neceſſarily defective. But they did not ſo well ſucceed, in diſcovering which of theſe two Words was altered, or in what manner they ought to be reſtored. Doctor Bentley, ſupported with a numerous Army of Quotation, *denſis pbalangibus*, aſſures us, that we ought to read *inque patres*, inſtead of *patriam*. Another Commentator, leſs eſcorted indeed, but a more daring Adventurer, hath boldly placed *in proceres* in the Text. Mr. Cuningham

The Parthian Squadrons twice repell'd
 Our inauspicious Powers, and quell'd
 Our boldest Efforts, while they shone
 With Spoils, from conquer'd Romans won;
 The Dacians, whose unerring Art
 Can wing with Death the pointed Dart;
 Th' Ægyptian, for his Navies fam'd,
 Had Neptune's boundless Empire claim'd,
 And almost in their Rage destroy'd
 Imperial Rome, in civil Strife employ'd.

Fruitful of Crimes, this Age first stain'd
 Their hapless Offspring, and profan'd
 The nuptial Bed, from whence the Woes,
 That various and unnumber'd rose
 From this polluted Fountain-Head,
 O'er Rome, and o'er the Nations spread.

With pliant Limbs the tender Maid
 Now joys to learn the shameless Trade
 Of wanton Dancing, and improves
 The Pleasures of licentious Loves ;

But

ham hath succeeded more happily ; and to him we are indebted for the present Alteration, which consists only of a single Letter. Horace, in the second Ode says, *terrui Urbem, terrui Gentes*, where he means the City, and the Provinces of the Empire ; *Patriam* here answers to *Urbem* ; and *Populos* to *Gentes*. The same Opposition is found in a Line of Martial :

Ad populos mitti qui nuper ab Urbe solebas.

SAN.

21. *Motus Ionios.*] The Ionians were the most voluptuous People in the World. Their Music, their Dances, and their Poetry were formed with a peculiar Softness and Delicacy. Even their Laughter had something so dissolute, that it became a Proverb *ἰωνικός γέλως*. The Poet mentions the marriageable Virgin, because it was shameful for a Girl of that Age to learn to dance. That Exercise was permitted only during their Infancy. TORR.

23. *Incestos amores.*] Crimes beget one another with an unhappy Fruitfulness, yet this Epithet means no more than criminal, and

Mox juniores quærit adulteros 25

Inter mariti vina; neque eligit,

Cui donet impermissa raptim

Gaudia, luminibus remotis:

Sed jussa coràm non finè conscio

Surgit marito; seu vocat infitor, 30

Seu navis Hispanæ magister,

Dedecorum pretiosus emtor.

Non his juvenus orta parentibus

Infecit æquor sanguine Punico,

Pyrrhumque, & ingentem cecidit 35

Antiochum, Annibalemque dirum:

Sed rusticorum mascula militum

Proles, Sabellis docta ligonibus

Versare glebas, & severæ

Matris ad arbitrium recisos 40

Portare

unchaste Desires. Any other Interpretation is too shocking and monstrous.

29. *Coràm.*] *Openly.* This Word is opposed to *luminibus remotis*, as *non finè conscio* is in Opposition to *raptim*. The Poet, not contented with describing the Vices of these Roman Women, to give a greater Horror of them, adds, that their Husbands consented to let them sell themselves to Masters of Ships and Factors, who were extravagant enough, *pretiosus*, to buy the expensive Infamy.

DAC.

33. *Non his juvenus, &c.*] To this vivid and natural Picture, which the Poet hath drawn of the Manners of his Age, he hath joined one of a contrary Kind, in which he represents the Manners of the ancient Romans. The Nearness of these two Paintings makes us see their different Beauties, and gives a greater Strength and Vivacity to the Colours.

SAN.

37. *Sed rusticorum mascula pubes.*] There is a beautiful Passage in Vegetius, which explains this of Horace. *Aptior armis rustica plebs, quæ sub dio & in labore nutritur, solis patiens, umbræ negligens, balnearum nescia, deliciarum ignara, simplex animi, parvo contenta, duratis ad omnium laborum tolerantiam membris; cui gestare ferrum,*

Then soon amid the bridal Feast
 Boldly she courts her Husband's Guest ;
 Her Love no nice Distinction knows,
 But round the wandering Pleasure throws,
 Careless to hide the bold Delight
 In Darknefs, and the Shades of Night.
 Nor does she need the thin Disguise,
 The conscious Husband bids her rise,
 When some rich Factor courts her Charms,
 And calls the Wanton to his Arms,
 Then, prodigal of Wealth and Fame,
 Profusely buys the costly Shame.

Not such the Youth, of such a Strain,
 Who died with Punic Gore the Main ;
 Who Pyrrhus' flying War pursu'd,
 Antiochus the Great subdu'd,
 And taught that Terror of the Field,
 The cruel Hannibal, to yield :
 But a rough Race, inur'd to Toil,
 With heavy Spade to turn the Soil,
 And by a Mother's Will severe
 To fell the Wood, and homeward bear

The

ferrum, fessam ducere, onus ferre, consuetudo de rure est. More fit
 for Arms is the common Rustic, who lives in open Air and in
 Labour, patient of the Sun, careless of Shade, ignorant of
 Baths, unknowing of Delight, simple of Understanding, con-
 tented with little, having his Limbs hardened to the Sufferance
 of Labours; who hath learned from the Customs of the Country
 to carry a Weight of Arms, and to work in the Trenches.

Portare fustes, sol ubi montium
Mutaret umbras, & jûga demeret
Bobus fatigatis, amicum

Tempus agens abeunte curru.
Damnosa quid non imminuit dies?

45

Ætas parentum, pejor avis, tulit
Nos nequiores, mox daturos
Progeniem vitiosiore.

41. *Portare fustes.*] Columella gives us a beautiful Description of the laborious Women of earlier Times, in Opposition to the voluptuous, idle Race of his Age. A late Commentator applies this Severity of the Samnite Mothers, with an Air of Burlesque and Pleasantry, to the present Age. The Roman Youth, says he, were not permitted by their Mothers to carry wrought Canes, but Sticks of a plain and simple Form. *Juventus Romana olim non ornatos fustes, sed inconditos sipites ad matris arbitrium gestabat.*

42. *Mutaret*

CARMEN VII. AD ASTERIEN.

Q UID fies, Asterie, quem tibi candidi
Primo restituent vere Favonii,
Thynâ merce beatum,
Constantis juvenem fide

Gygen?

In this Ode Horace writes to Asterie, in Appearance to comfort Her for the Absence of her Husband, or Lover, whose Return was delayed by contrary Winds; but we find at the End of the Poem, that this was only with Design to advise her, with greater Delicacy, to be faithful to Gyges, and to resist the Pursuits of her Neighbour Enipeus, as her Lover resisted the Passion of his Hostess Chloe. There is much natural Vivacity in the Sentiments, and Sweetness in the Versification. DAC.

Verf. 1. *Quid fies.*] Asterie does not seem to have been too much afflicted for the Absence of Gyges, since she had occasion for the Advice, which Horace gives her at the End of the Ode. DAC.

Favonii.] The Poet does not mean, that this Wind shall
Gyges Home, for it was directly contrary to his Return to

The ponderous Load, even when the Sun
His downward Course of Light had run,
And from the western Mountain's Head
His changing Shadows lengthening spread,
Unyok'd the Team, with Toil oppress'd,
And gave the friendly Hour of Rest.

What feels not Time's consuming Rage?
More vicious than their Fathers' Age
Our Sires begot the present Race,
Of Manners impious, bold and base;
And yet, with Crimes to us unknown,
Our Sons shall mark the coming Age their own.

42. *Mutare: umbras.*] The Sun changes the Shadows in Proportion as he declines to his Setting. In the Morning he directs them to the West, in the Evening to the East. Torr.

45. *Damnosa.*] *Damnosa* properly signifies *consuming*. *Tempus idem.*

ODE VII. TO ASTERIE.

AH! why does Asterie thus weep for the Youth
Of Constancy faithful, of Honour and Truth,
Whom the first kindly Zephyrs, that breathe o'er
the Spring,

Enrich'd with the Wares of Bithynia shall bring?

Dr ven

Italy; but that in general it opens the Seas, and encourages Navigation, by restoring fair Weather. Torr.

3. *Thyná merce.*] Toys of Iron, Steel, Silver, and Gold, which the Bithynians made with great Neatness.

4. *Constantis juvenem fide.*] Such is the Reading of all the Manuscripts without Exception, *ita membræ omnes ubicunque.* They who changed it, did not consider, that *fide* is here used for *fieri*, and that there are Instances of it in the best Authors. Bent.

Gygen? Ille Notis actus ad Oricum, 5

Post infana Capræ fœdera, frigidas

Noctes, non finè multis

Infomnis lacrymis, agit.

Atqui sollicitæ nuntius hospitæ,

Suspirare Chloën, & miseram tuis 10

Dicens ignibus uri,

Tentat mille vaser modis.

Ut Prætum mulier perfida credulum

Falsis impulerit criminibus, nimis

Casto Bellerophonti 15

Maturare necem, refert.

Narrat penè datum Pelea Tartaro,

Magneffam Hippolyten dum fugit abstinens;

Et peccare docentes

Fallax historias movet. 20

Frustra: nam scopulis furdior Icari

Voces audit, adhuc integer. At, tibi

Ne vicinus Enipeus

Plus justo placeat, cave.

Quamvis non alius flectere equum sciens 25

Æquè conspicitur gramine Martio;

Nec

8. *Multis infomnis lacrymis.*] Mr. Sanadon frequently blames Horace for a Jingling of Words and Rhimes in many of his Lines, yet confesses, that they are here well placed to shew the Melancholy, with which Gyges was oppressed. Mr. Dacier makes the same Remark upon, *Jam satis terris nivis atque diræ grandinis.*

10. *Tuis ignibus.*] The Ancients called a Lover, *the Fire of his Mistress*; and a Mistress, *her Lover's Fire.*

At mihi sese offert ultro meus ignis Amyntas. VIRG.

13. *Ut Prætum mulier.*] Homer calls this Wife of Prætus, Antæa, and by the Tragic Poets she is called Sthenobæa. Her Story is related at Length in the sixth Book of the Iliad. CRUQ.

19. *Peccare*

Driven back from his Course by the Tempests, that rise
 When Stars of mad Lustre rule over the Skies,
 At Oricum now poor Gyges must stay,
 Where sleepless he weeps the cold Winter away;
 While his Landlady Chloe, in Sorrow of Heart,
 Bids her Envoy of Love exert all his Art,
 Who tells him how Chloe, unhappy the Dame!
 Deep sighs for your Lover, and burns in your Flame.
 He tells him how Prætus, deceiv'd by his Wife,
 Attempted, ah dreadful! Bellerophon's Life,
 And urg'd by false Crimes, how he sought to destroy
 The Youth for refusing, too chastely, the Joy:
 How Peleus was almost dispatch'd to the Dead,
 While the lovely Magneſſian abſtemious he fled.
 Then he turns every Tale, and applies it with Art,
 To melt down his Virtue, and soften his Heart;
 But constant and heart-whole young Gyges appears,
 And deaſer than Rocks the Tale-teller hears.
 Then, Fair-one, take heed, leſt Enipeus ſhould prove
 A little too pleaſing, and tempt thee to Love;
 And though without Rival he ſhine in the Courſe,
 To rein the fierce Steed though unequal his Force,
 Though

19. *Peccare docentes hiſtorias.*] Chloe's Confident, not being able to terrify Gyges into a Compliance by the Dangers, to which theſe two Heroes were expoſed for their Chaſtity, ſtrives to ſeduce him by Examples of thoſe, who had yielded upon eaſier Terms.

TORR.

22. *A, tibi.*] This Return to Aſterie is natural and juſt. Perhaps Aſterie had but too much Occaſion for this delicate Advice.

SAN.

Nec quisquam citus æquè
 Tusco denatat alveo;
 Primâ nocte domum claude; neque in vias
 Sub cantu querulæ despice tibiæ;
 Et te sæpe vocanti
 Duram, difficilis mane.

30

32. *Duram, difficilis mane.*] Mr. Le Fevre and Mr. Dacier are persuaded that Horace ought to have written, *duram, dura mane*, and that he has offended against the great Rule, which ought to regulate our Expressions in all Languages, by not preserving this Exactness in the Words. But however just this Rule is in general, yet it is here very unluckily applied; for *dura* and *difficilis* are not synonymous.

CARMEN VIII. AD MÆCENATEM.

MARTIIS cœlebs quid agam Calendis,
 Quid velint flores, & acerra thuris
 Plena, miraris, positusque carbo in
 Cespite vivo,
 Docte sermones utriusque linguæ.
 Voveram dulces epulas, & album

5

Libero.

Mæcenas had been surpris'd, perhaps, in a Visit to the Poet, to find him employed in making Preparations for a domestic Feast. Horace tells him the Reason of it, and invites him to be a Party at the Entertainment. This Ode is proportioned to the Subject; there is nothing rais'd or elevated, but all is natural and elegant.

SAN.

VERS. 1. *Martius cœlebs quid agam Calendis.*] A Festival was observed by the Roman Ladies with much religious Pomp, upon the first of March, in Memory of the Day, when the Sabine Women, having reconciled their Husbands with their Fathers, dedicated a Temple to Juno. In this Temple they offered Sacrifices and Flowers to the Goddess, and waited at Home the rest of the Day to receive the Presents, which their Friends and Husbands made them, as if to thank them for that happy Mediation. From hence the

Tho' matchless the Swiftnefs, with which he divides,
 In crossing the Tiber, the rough swelling Tides,
 Yet shut the fond Door at Evening's first Shade,
 Nor look down to the Street at the soft Serenade,
 Or if cruel he call thee in Love-fighing Strain,
 Yet more and more cruel be sure to remain.

synonimous Terms. The first signifies an Insensibility of Heart; the second a Severity of Manners to her Lovers. *Dura est quæ sensu amoris caret, difficilis autem amantibus aspera.* This Explanation is due to Mr. Baxter, with this gentle and judicious Remark for the Honour of Horace, *Unde novis Faber quid debuerit Horatius?* Whence came Le Fevre to know what Horace ought to have written?

ODE VIII. TO MÆCENAS.

THE Greek and Roman Languages are thine,
 Their hallow'd Customs, and their Rites divine,
 And well you might the flowery Wreaths admire,
 The fragrant Incense, and the sacred Fire,
 Rais'd on the living Turf to hail the Day,
 To which the married World their Homage pay.
 When on my Head a Tree devoted fell,
 And almost crush'd me to the Shades of Hell,

Grateful

the Calends of March were called *Matronalia*, or *Matronales feræ*; and while the Wives performed their Offerings to Juno, their Husbands sacrificed to Janus.

TORR. DAC.

5. *Docte sermonis utriusque linguæ.*] *Sermones* in the Language of Horace signifies Books, and literary Compositions. It is here used in the same Sense; for the Surprise of Mæcenas, at seeing a Batchelor preparing a Sacrifice on the first of March, arises from his Knowledge of the religious Rites and Customs of Greece, by his being Master of the Books and Learning of both Languages.

SAN.

6. *Voveram.*] It is probable, this was the first Sacrifice Horace had offered upon this Occasion; for Mæcenas must have

Libero caprum, propè funeratus
Arboris ictu.

Hic dies, anno redeunte, festus
Corticem adstrictum pice dimovebit
Amphoræ, fumum bibere institutæ
Consule Tullo.

10

Sume, Mæcenas, cyathos amici
Sospitis centum; vigiles lucernas
Perfer in lucem: procul omnis esto
Clamor & ira.

15

Mitte civiles super urbe curas:
Occidit Daci Cotifonis agmen:

Medus

have known his Vow, if there had been many Years since his Preservation. The Reader may find, in the Notes upon the seventeenth Ode of the second Book, why the Poet attributes his Safety both to Faunus and Bacchus.

7. *Caprum.*] The Ancients usually sacrificed to the Gods, the Beasts, which they hated. Thus a Goat is sacrificed to Bacchus, because it destroyed the Vine. The Victims of the celestial Gods were white; those of the infernal Deities were black. CRUQ.

12. *Consule Tullo.*] If the Poet means the Consulship of Tullus in the Year 688, as some Commentators imagine, this Wine must have been at least at forty-two Years old; and consequently Horace invites Mæcenas to drink very bad Wine with him. Nothing is more disagreeable, says Pliny, than Wine, which hath passed its twentieth Year; *non alia res majus incrementum sentit ad vigesimum annum, majusve ab eo dispendium.* But since this Wine was mellowed with a kind of forced Maturity, by being placed in the Smoke, it must have been more disagreeable. We may therefore believe, that Horace intended the second Consulship of Tullus in 721. His Wine was then thirteen Years old, which were enough to give it all its proper Excellence, especially as it had passed the Smoke, by which it gained, according to Columella, an earlier Ripeness, *præcoce maturitatem.* SAN.

13. *Cyathos amici sospitis.*] The *Cyathus* is here used for *poculum*, but it properly signifies a Goblet, with which the Wine and Water were measured into the Cups, *pecula*, out of which they drank. *Cyathi amici sospitis, sunt Cyathi qui propter amicum sospitem bibentur.* It might be called *the Wine of Friendship*, as Theocritus calls that, in which they drank the Health of their Mistresses, *The Wine of Love.* DAC.

15. *Perfer*

Grateful I vow'd to him, who rules the Vine,
 A joyous Banquet, while beneath his Shrine
 A snow-white Goat should bleed, and when the Year
 Revolving bids this festal Morn appear,
 We'll pierce a Cask with mellow Juice replete,
 Mellow'd with Smoke, since Tullus rul'd the State.

Come then, Mæcenas, and for Friendship's sake,
 A Friend preserv'd, an hundred Bumpers take.
 Come drink the watchful Tapers up to Day,
 While Noise and Quarrels shall be far away.
 No more let Rome your anxious Thoughts engage,
 The Dacian falls beneath the Victor's Rage,

The

15. *Perfer in lucem.*] Drinking all Night was by the Romans called a Græcism, *græcari*, or *pergræcari*, because they received the Custom from the Greeks.

*Sic nunc paterâ, sic ducam carmine, donec
 'Iniciat radios in te a vina dies.*

PROFER.

With Wine and Songs the jovial Night I'll pass,
 'Till Morning dart its Rays into my Glafs.

Procul omnis esto clamor & ira.] Mæcenas was naturally of an easy Temper, and delicate in his Pleasures; consequently he must have hated the Noise and Quarrels, which too frequently attend our Excesses in Wine. Horace therefore promises, that all the Decencies of Good-humour shall be observed, and that their Mirth shall not be tumultuous or quarrellous. *Esto* is here used for *erit*; an Imperative for a future Tense, as Horace in another Place says, *abstineto* for *abstinebis*. SAN.

17. *Mitte civiles.*] Augustus was not yet returned from his Eastern Expedition; and when Agrippa went to Spain, Pannonia, and Syria, Mæcenas possessed alone the Government of Rome and Italy, until September 738, when he resigned it to Statilius Taurus, that he might follow Augustus into Gaul. TORR. SAN.

18. *Dacii Cotisonis agmen.*] Dicoma King of the Daci had assisted Antony with a large Number of Troops; and Cotison, another of their Kings, made frequent Irruptions into the Roman Empire, whenever the Danube was frozen. Augustus sent an Army against him, under the Command of Lentulus, who obliged him

Medus infestus sibi luctuosus

Diffidet armis :

20

Servit Hispanæ vetus hostis oræ

Cantaber, ferâ domitus catenâ :

Jam Scythæ laxo meditantur arcu

Cedere campis.

Negligens, ne quâ populus laboret,

25

Parce privatis nimium cavere ;

Dona præsentis rape lætus horæ, ac

Linque severa.

CARMEN

to repass the River, and built Forts to prevent his Incurfions.

SAN.

19. *Medus infestus, &c.*] The Submission, which Phraates made to Augustus, was as much an Effect of his Politics, as of his Fears. Detested for his Cruelties, he endeavoured to support himself against his own Subjects by his Alliance with the Romans ; and when he restored to Augustus the Roman Standards and Prisoners, he delivered four Sons and four Grandsons to him, to preserve them from the Insurrections of his own People.

SAN.

21. *Vetus hostis.*] The War in Spain continued more than two hundred Years before the Cantabrians were perfectly subdued, and Strabo judiciously remarks, that it proceeded from their not opposing their whole Force at once to the Romans. On the contrary, the Gauls, being naturally more impetuous, were soon conquered, and often lost the greatest Part of their Troops in a single Battle.

DAC.

The Medes in civil Wars their Arms employ,
 Inglorious Wars! each other to destroy;
 Our ancient Foes, the haughty Sons of Spain,
 At length, indignant, feel the Roman Chain;
 With Bows unbent the hardy Scythians yield,
 Resolv'd to quit the long-disputed Field.
 No more the Public claims thy pious Fears,
 Be not too anxious then with private Cares,
 But seize the Gifts the present Moment brings,
 Those fleeting Gifts, and leave severer Things.

23. *Laxo arcu.*] It was the Custom of all the Northern Nations to hold their Bows unstrung, when they offered Proposals of Peace or Truce, and when they retired off the Field of Battle.

26. *Privatis.*] Mr. Cuninghame, upon the Authority of a Manuscript, hath given us this Reading, instead of *privatus*, which so much perplexed and exercised our Commentators, that one of them hath boldly cut out the whole Strophe. The Poet here opposes the People to private Persons, *populus* to *privatus*, as in Cicero, *quod privatus a populo petit, aut populus à privato*. Mæcenas, by the Duty of his Office, was obliged to watch over the Safety of the Public, and the Repose of particular Persons. Horace hath already assured him, that he need not be uneasy upon the first Point, and now desires him not to be disturbed for the second.

SAN.

27. *Dona præsentis rape, &c.*] Every Moment of Pleasure is a Present from the Gods; but it is a fleeting Pleasure, and if we do not seize it in the Instant, in which it offers itself, it is lost for ever. Such is the Thought, which Horace hath happily expressed in these two Words, *dona rape*.

SAN.

CARMEN IX. *Dialogus HORATHII & LYDIÆ.*

HORAT.

DONEC gratus eram tibi,
 Nec quisquam potior brachia candidæ
 Cervici juvenis dabat,
 Persarum vigui rege beatior.

LYDIA.

Donec non aliâ magis
 Arfisti, neque erat Lydia post Chloën,
 Multi Lydia nominis
 Romanâ vigui clarior Iliâ.

HORAT.

Me nunc Thressa Chloë regit,
 Dulces docta modos, & citharæ sciens; 10
 Pro quâ non metuum mori,
 Si parcant animæ fata superstiti.

LYDIA.

Horace in this Ode hath found an Art of joining the Politeness of Courts to the Simplicity of the Country. We may remark, that in this Kind of Dialogues, there were two Laws inviolably observed. The Person, who spoke last, ought to answer in the same Number, and same Sort of Verses, and either to contradict or improve upon what was said before. We shall find that Horace hath observed both these Laws with great Exactness. **TORR.**

2. *Nec quisquam potior.*] *Potior* signifies more happy, or better received. Thus in the fifteenth Epode,

Non feret assiduas potiore te dare noctes.

Nor shall he tamely bear the bold Delight,
 With which his Rival riots out the Night.

4. *Persarum vigui rege beatior.*] The Kings of Persia, in the Time of Horace, might more properly be called Governors, as they

ODE IX. *A Dialogue between HORACE and
LYDIA.*

HORACE.

WHILE I was pleasing to your Arms,
Nor any Youth, of happier Charms,
Thy snowy Bosom blissful prest,
Not Persia's King like me was blest.

LYDIA.

While for no other Fair you burn'd,
Nor Lydia was for Chloe scorn'd,
What Maid was then so blest as thine?
Not Ilia's Fame could equal mine.

HORACE.

Now Chloe reigns ; her Voice and Lyre
Melt down the Soul to soft Desire,
Nor will I fear even Death, to save
Her dearer Beauties from the Grave.

LYDIA.

they were in Subjection to the Parthians. The Poet therefore means the ancient Kings of Persia, such as Cyrus or Darius, who were called Kings of Kings ; whose Riches and Power gave Birth to the Proverb, *Happier than the King of Persia.* CRUQ.

5. *Donec non aliâ magis arfisti.*] Horace had only said *gratuleram*, and Lydia with greater Strength of Expression says, *arfisti*. Thus in the next Verse she rises upon the Poet's *nec quisquam potior*, when she says, *neque erat Lydia post Chloën*. His was only a general Suspicion of a Rival's Happiness, while she had a Certainty, that Chloe was preferred to her.

11. *Pro quâ non metram mori.*] According to the Superstition of the Ancients, who believed that the Death of one Person might be prevented by that of another. From hence came the Custom of those Devotements, made for the Lives of Princes.

24. *Thurini*

LYDIA.

Me torret face mutuâ
 Thurini Calais filius Ornithi;
 Pro quo bis patiar mori,
 Si parcant puero fata superstiti.

15

HORAT.

Quid si prisca redit Venus,
 Diductosque jugo cogit aëneo?
 Si flava excutitur Chloë,
 Ejectæque patet janua Lydiæ? —

20

LYDIA.

Quanquam fidere pulchrior
 Ille est; tu levior cortice, & improbo
 Iracundior Adriâ;
 Tecum vivere amem, tecum obeam libens.

CARMEN

14. *Thurini Calais filius Ornithi.*] It is probable, that Sybaris, in the eighth Ode of the first Book, is the same who is here called Calais; that the last is a proper Name, and the other the Name of his Country; for Sybaris and Thurinus are Names arising from a City of Greece, which was first called Thurium, and afterwards Sybaris.

Torr.

18. *Diductosque jugo cogit aëneo.*] Horace was willing to try whether Lydia would consent to a Reconciliation; but, to avoid a Refusal, he leaves the Sense unfinished, and rather insinuates, than

than

LYDIA.

My Heart young Calais inspires,
Whose Bosom glows with mutual Fires,
For whom I twice would die with Joy,
If Death would spare the charming Boy.

HORACE.

Yet what if Love, whose Bands we broke,
Again should tame us to the Yoke;
Should I shake off bright Chloe's Chain,
And take my Lydia home again? —

LYDIA.

Though he exceed in Beauty far
The rising Lustre of a Star;
Though light as Cork thy Fancy strays,
Thy Passions wild as angry Seas,
When vex'd with Storms; yet gladly I
With thee would live, with thee would die.

than expresses his own Inclination; or perhaps the Break is
owing to the Warmth of Lydia, who interrupts him, and pre-
vents what he was going to say.

20. *Ejettæque*.] This Correction is taken from Mr. Cuninghame.
It is not only a stronger Expression, than the common Reading
rejetæque, but better agrees with the Terms, *patet* and *janua*.

CARMEN X. AD LYCEN.

EXTREMUM Tanaim si biberes, Lyce,
Sævo nupta viro, me tamen asperas
Porrectum ante fores objicere incolis

Plorares Aquilonibus.

Audis quo strepitu janua, quo nemus

5

Inter pulchra fatum tecta remugiat

Ventis, & positas ut glaciet nives

Puro numine Jupiter ?

Ingratam Veneri pone superbiam ;

Ne currente retro funis eat rotâ.

10

Non te Penelopen difficilem procis

Tyrrhenus genuit parens.

O, quamvis neque te munera, nec preces,

Nec tinctus violâ pallor amantium,

Nec

Translated by Dr. DUNKIN.

Mr. Dacier thinks, that this Ode was really sung before Lyce's Door, and he values it as the only serenading Ballad remaining to us in the Latin Tongue. But by an Air of Humour in it, we may rather believe it was written in Ridicule of such Songs,

————Which the starv'd Lover sings
To his proud Fair, best quitted with Disdain.

The Conjecture will appear more just, if this Lyce be the same, against whom Horace wrote the thirteenth Ode of the fourth Book. Her Beauty was not extraordinary in her Youth, and if Horace were ever in Love with her, he could not have been so cruel as to insult her in her Age.

Verf. 4. *Incolis Aquilonibus.*] The Poet pleasantly calls these Winds, *Inhabitants of the North*, where the Tanais hath its Source.

10. *Ne currente retro funis eat rotâ.*] Almost all the Commentators have a different manner of explaining this Expression. Some understand it, of Fortune's Wheel in general, or that the Poet alludes to some particular Statue of the Goddess, in which she was repre-

ODE X. TO LYCE.

THough you drank the deep Stream of Tanais icy,
 The Wife of some barbarous Blockhead, O Lyce,
 Yet your Heart might relent to expose me reclin'd
 At your cruel-shut Door to the Rage of the Wind.
 Hark, your Gate! how it creaks! how the Grove,
 planted round

Your beautiful Villa, re-bellows the Sound!
 How Jupiter numbs all the Regions below,
 And glazes with Crystal the Fleeces of Snow!
 Away with these Humours of Pride and Disdain,
 To Venus ungrateful, to Cupid a Pain,
 Lest while by the Pulley you raise to the Top,
 Your Rope should run back, and your Bucket should
 drop.

No sprightly Tyrrhenian begot thee a Prude,
 Another Penelope, harsh to be woo'd.

O, tho' neither Presents, nor vow-sighing Strain,
 Nor Violet painting the Cheek of thy Swain,
 Nor

represented guiding her Wheel with a Rope. Mr. Dacier, who hopes to give a better Account of it than others, fancies that the Ancients drew their Vessels against the Currents of Rivers, by a Rope fastened to a Wheel upon their Bridges.

Any of these Conjectures, if fairly proved, would explain the Passage, but they are all equally uncertain; and the Gentleman, who translated this Ode has guessed, at least, with as much Probability, as any of the Commentators.

11. *Non te Penelopen difficilem prociis.*] Horace does not tell Lyce, that she was not a Penelope. This had not been very gallant, and would have contradicted what follows. But he tells her, that since she was born of a Tuscan Father, she was not intended to be a Penelope. The Tuscans were, even to a Proverb, voluptuous and wanton.

DAC.

14. *Pa lor amantium.*] Palenefs, according to Ovid, is the Lover's Colour; *Palleat omnis amans, color est hic aptus amanti*: and

Servius

44 Q. HORATII FLACCI CARMINUM Lib. 3.

Nec vir Pieriâ pellice faucius

15

Curvat; supplicibus tuis

Parcas, nec rigidâ mollior esculo,

Nec Mauris animo mitior anguibꝰ.

Non hoc semper erit liminis aut aquæ

Cœlestis patiens latus.

20

Servius explains *pallentes violas* in Virgil, died with the Colour of Lovers, *amantium tinctas colore.*

16. *Supplicibus tuis parcas.*] Horace tells Lyce, that although neither Presents, nor Prayers, have Power to move her; although the Repentment of her Husband's ill Treatment cannot provoke her

CARMEN XI. AD MERCURIUM.

MERCURI, (nam te docilis magistro
Movit Amphion lapides canendo)

Tuque testudo resonare septem

Callida nervis,

Nec loquax olim neque grata, nunc &

5

Divitum mensis & amica templis;

Dic modos, Lyde quibus obstinatas

Applicet aures:

Quæ, velut latis equa trima campis,

Ludit exultim, metuitque tangi,

10

Nup-

Lyce must have been very cruelly virtuous, if she could refuse to hear such a Poet as Horace sing his Verse. He applies to Mercury to inspire him with an Ode, that shall be able to conquer this Obstinacy, and oblige her to hear. To shew his Dependence on the God, he begins his Petition with the Miracles, which Amphion performed by his Instruction. We shall find in the twenty-eighth Ode, that Lyce no longer refused to listen to the God, nor continued in the same Severity of Sentiments with regard to the Poet.

The

Nor thy Husband, who gives up his Heart for a Ditty
To a Song-singing Wench, can provoke thee to Pity,
Though like the hard Oak you're to Softness inclin'd,
And milder than all of the serpentine Kind,
Yet think not this Side can for ever sustain
Thy Threshold hard-hearted, and Sky-falling Rain.

her to be more good-natur'd to her Lovers, yet even for the sake
of Love itself she ought to treat them less rigorously, and not
urge them to Extremities. For his Part, he shall not always be
disposed to support her Cruelties, and lie fighting whole Nights
at her Door. DAC.

ODE XI. TO MERCURY.

O Thou, by whose harmonious Aid,
Amphion's Voice the listening Stones could
lead :

And sweetest Shell, of Power to raise,
On seven melodious Strings, thy various Lays ;
Not vocal, when you first were found,
But of a simple, and ungrateful Sound ;
Now tun'd so sweetly to the Ear,
That Gods and Men with sacred Rapture hear ;
Oh ! Thou inspire the melting Strain
To charm my Lyde's obstinate Disdain,
Who, like a Filly o'er the Field
With playful Spirit bounds, and fears to yield

To

The six first Strophes contain an Invocation of Mercury and the
Lyre ; the six last form the Song, with which they inspire him.

Verf. 3. *Tuque testudo.*] Diodorus tells us, that the Lyre had at
first but four Strings, according to the Number of Seasons, or
Quarters of the Heavens. Macrobius informs us, that it was af-
terwards, in view to the Number of Planets, mounted with se-
ven Strings ; from whence Pindar calls it the seven-tongued Lyre.

Nuptiarum expers, & adhuc protervo

Cruda marito.

Tu potes tigres comitesque silvas

Ducere, & rivos celeres morari.

Cessit immanis tibi blandienti

15

Janitor aulæ

Cerberus ; quamvis furiale centum

Muniunt angues caput, æstuatque

Spiritus teter, saniesque manat

Ore trilingui.

20

Quin & Ixion, Tityosque vultu

Risit invito : stetit urna paulum

Sicca, dum grato Danaï puellas

Carmine mulces.

Audiat Lyde scelus atque notas

25

Virginum pœnas, & inane lymphæ

Dolium fundo pereuntis imo,

Seraque fata

Quæ manent culpas etiam sub Orco.

Impiæ, (nam quid potuere majus ?)

30

Impiæ sponfos potuere duro

Perdere ferro.

Una

13. *Tu potes tigres.*] In the three following Strophes, the Poet addresses himself wholly to his Lyre.

18. *Æstuatque.*] The common Reading is, *muniunt angues caput ejus, atque*, which the best Critics have found extremely unworthy of our Author, who never employs *ejus* in his Odes, except it be distributive and followed by *qui*. It is here absolutely useless, since the Sense and Expression are complete without it, and throws an insipid Languor into one of the noblest Strophes in Horace. The Writers of Epic Poetry have with great Judgement banished the Word entirely ; nor is there a single Instance of it in Virgil, and only two in Ovid. Doctor Bentley

To Hand of gentlest Touch, or prove,
 Wild as she is, the Joys of wedded Love.
 'Tis yours, with all their Beasts of Prey,
 To bid the Forests move, and powerful stay
 The rapid Stream. The Dog of Hell,
 Immense of Bulk, to Thee soft-soothing fell,
 And suppliant bow'd, though round his Head
 His hundred Snakes their guardian Horrors spread;
 Baleful his Breath though fiery glow'd,
 And from his three-tongu'd Jaws fell Poison flow'd.
 Ixion, of his Pains beguil'd,
 And Tityos, with unwilling Pleasure, smil'd;
 Dry stood their Urn, while with soft Strain
 You sooth'd the Labours of the Virgin Train.
 Let Lyde hear, what Pains, decreed,
 Though late, in Death attend the direful Deed.
 There doom'd to fill, unceasing Task!
 With idle Toil, an ever-streaming Cask;
 Impious, who in the Hour of Rest,
 Could plunge their Daggers in a Husband's Breast.

Yet

Bentley reads *ex-atque spiritus*, which probably directed Mr. Cuninghame to the present Correction, which maintains the Propriety of the Terms, supports the Dignity of the Verse, and gives a new Sentiment to the Strophe.

25. *Audiat Lyde.*] The Poet repeats the Name of Lyde at the Beginning of his Song, to let her know, that on her Account particularly, He sings what Mercury and his Lyre inspired. SAN.

31. *Impiæ.*] Besides the Beauty of this Repetition, we may observe, that the Word is here taken in its proper Signification; for *impius* strictly means a Person, who hath not the Sentiments of Tenderneſs and Love, which are due to a good King; to our Parents, our Friends, and our Country. SAN.

43 Q. HORATII FLACCI CARMINUM Lib. 3.

Una de multis, face nuptiali
Digna, perjurum fuit in parentem
Splendidè mendax, & in omne virgo

35

Nobilis ævum ;

Surge, quæ dixit juveni marito,
Surge, ne longus tibi somnus, unde
Non times, detur : focerum & scelestas

Falle sorores ;

40

Quæ, velut nactæ vitulos lænæ,
Singulos, eheu ! lacerant. Ego illis
Mollior nec te feriam, nec intra

Clauftra tenebo.

Me pater sævis oneret catenis,
Quodd viro clemens misero peperci :
Me vel extremos Numidarum in agros

45

Classe relegent.

I, pedes quò te rapiunt & auræ,
Dum favet nox & Venus : i secundo
Omne, & nostri memorem sepulcro

50

Sculpe querelam.

CARMEN

33. *Face nuptialis.*] This Expression is taken metaphorically for the Marriage ; because, in the nuptial Ceremonies, the Bride was conducted in the Night to the Bridegroom's House by the Light of Torches.

SAN.

35. In

Yet worthy of the nuptial Flame,
 And nobly meriting a deathless Name,
 Of many, one untainted Maid,
 Gloriously false, her perjur'd Sire betray'd.
 Thus to her youthful Lord —— Arise;
 Awake, lest Sleep eternal close thine Eyes;
 Eternal Sleep: and ah! from whom
 You little dreaded the relentless Doom.
 Oh! fly, my Lord, this wrathful Sire;
 Far from my Sisters fly, those Sisters dire,
 Who riot in their Husbands' Blood,
 As Lionesses rend their panting Food;
 While I, to such fell Deeds a Foe,
 Nor bind thee here, nor strike the fatal Blow.
 Me let my Father load with Chains,
 Or banish to Numidia's farthest Plains;
 My Crime, that I a loyal Wife,
 In Mercy spar'd a wretched Husband's Life.
 While Venus, and the Shades of Night
 Protect thee, speed, by Sea or Land, thy Flight;
 May every happy Omen wait
 To guide thee through this gloomy Hour of Fate,
 Yet not forgetful of my Doom,
 Engrave thy grateful Sorrows on my Tomb.

35. *In omne virgo.*] *Virgo* is here used for a married Woman, and there are other Examples of it. But perhaps the Poet alludes to a remarkable Particularity of Hypermnestra's Life, who spared her Husband Lynceus, *quod suæ virginitatis florem ab eo illibatum, atque intactum retinuisset.* LAMB.

CARMEN XII. AD NEOBULEN.

MISER ARUM est, neque amorī dare ludum,
 Neque dulci mala vino lavere; aut ex-
 animari, metuentes patræ verbera linguæ.
 Tibi qualum Cithereæ puer ales,
 Tibi telas operosæque Minervæ
 Studium aufert, Neobule, Liparæi nitor Hebræi;
 Simul unctos Tiberinis humeros lavit in undis;
 Eques ipso melior Bellerophonte,
 Neque pugno, neque segni pede victus.

Catus

As the Measures of this Ode appear differently in the Manuscripts, we cannot with Certainty depend upon any of them. The Grammarians, Interpreters, and Commentators are equally divided. Some call the Metre *Sotadic*, a sort of satyrical, burlesque Measure; others think it a loose kind of Numbers, and a third Party believe it is confined by the Ending of the Sense, not by the Feet. Doctor Bentley, with all the Learning of Profody, refutes all the Manuscripts and all Editions of two hundred Years, and would lay any Wager, *quovis pignore contendere*, that Horace wrote the Ode according to his Edition. The Reader may see on Page 52. in what manner the present Translator would have published it, if he had ventured to change the common Form of it, as several Editors have done. We shall there find more than an Imitation of Anacreon's Measures; indeed they are perfectly Anacreontic, and far more harmonious to the Ear, than the broken Divisions, or tedious Length of Lines in other Editions. It is confessed, there is not another Ode of this Kind in Horace; nor indeed is there one of any Form, in which it has yet been published; and perhaps we should rather be surprised, that Horace hath not frequently

ODE XII. TO NEOBULE.

UNHAPPY the Maidens forbidden to prove
The Bumper's full Joy, or the Raptures of
Love ;

Unhappy the Girls, who are destin'd to hear
The tedious Rebukes of old Uncles severe.

Cytheræa's wing'd Son now bids thee resign
The Toils of Minerva, the Spinster divine ;
For now, Neobule, with other Desires
The Brightness of Hebrus thy Bosom inspires ;
When he rises with Vigour from Tiber's rough
Waves,

Where the Oil of his Labours athletic he laves,
Like Bellerophon skilful to rein the fierce Steed,
At Cuffs never conquer'd, nor out-strip'd in Speed,
And

imitated a Poet, whom he loved, than that this should be
thought the single Instance. Whoever is curious in Erudition
of this Kind, may be well rewarded for the Trouble of reading
Dr. Bentley's learned Remarks on the Measures of this Ode.

Verf. 3. *Meluentes parvæ verbera lingue.*] Among the Ro-
mans, Uncles had a great Power over their Nephews ; and, as
they were not usually so indulgent as Fathers, their Severity
passed into a Proverb. Torr.

7. *Simul unctos.*] We have here a strong Proof how little the
Manuscripts are to be depended upon with regard to the Form
of this Ode. In many of them this appears the ninth Line,
and *equus melior Bellerophonte* follows *rior Hebrus*. But such an
Arrangement of the Lines not only confuses the Sense, but
obliges the Poet to say, that the Brightness of Hebrus is a bet-
ter Horseman than Bellerophon. If such a Boldness of Ex-
pression were pardonable in Lyric Poetry, yet it is here unne-
cessary.

Catus idem per apertum fugientes 10
 Agitato grege cervos jaculari, &
 Celer alto latitantem fruticeto excipere aprum.

12. *Excipere.*] This Word is properly applied to them, who lie in Ambush for any one, and Horace uses it here for *opprimere*, to surprize, to attack on a sudden. CRUQ.

*Miserarum est, neque amori
 Dare ludum, neque dulci
 Mala vino lavare; aut ex-
 animari metuentes
 Patruæ verbera linguæ.
 Tibi qualum Cytherææ
 Puer ales, tibi telas
 Operosæque Minervæ
 Studium aufert, Neobule,
 Liparæi nitor Hebri;*

Simul

CARMEN XIII. AD FONTEM BANDUSIAM.

O FONS Bandusiæ, splendidior vitro,
 Dulci digne mero, non sinè floribus,
 Cras donaberis hœdo;
 Cui frons turgida cornibus
 Primis, & Venerem & prælia destinat;
 Frustra; nam gelidos inficiet tibi
 Rubro sanguine rivos
 Lascivi soboles gregis.

Te

A beautiful Fountain in the Estate of a great Poet ought to be immortal; and surely as long as the Name of Horace shall live, or as long as Poetry shall be loved, the Name of Bandusia shall be remembered among the poetical Fountains Castalia, Aganippe, Hippocrene, &c. There is in this Ode an inimitable Simplicity of Description, and it is yet more valuable, as it is a curious Example of the Sacrifices offered to Fountains, or rather to the Deities, who presided over them. SAN. DAC.

Vers. 1.

And dextrous, with Darts never flying in vain,
To wound the light Stag, bounding over the Plain,
Or active and valiant the Boar to surprise,
Transfix'd with his Spear, as in Covert he lies.

*Simul unctos Tiberinis
Humeros lavit in undis
Eques ipso melior Bell-
er pbonte, neque pugno
Neque segni pede visus :
Caus idem per apertum
Fugientes agitato
Grege cervos jaculari, &
Celer alto iam anem
Fruticeto excipere aprum.*

ODE XIII. TO THE FOUNTAIN BANDUSIA.

FOUNTAIN, whose Waters far surpass
The shining Face of polish'd Glass,
To thee, the Goblet, crown'd with Flowers,
Grateful the rich Libation pours ;
A Goat, whose Horns begin to spread,
And bending arm his swelling Head,
Whose Bosom glows with young Desires,
Which War, or kindling Love inspires,
Now meditates his Blow in vain, —
His Blood shall thy fair Fountain stain..

When

Verf. 1. *Bandusia*.] This Reading appears in the best Manuscripts, and has been received by all the late Editors. If the first Copists had found *Blandusia* in the Text, they would never have thought of changing it for *Bandusia*, which is a Sabine Word, and, according to the old Scholiast, the Name of the Country, where Horace lived.

2. *Dulci digne mero*.] Ovid represents Numa sacrificing to a Fountain, and placing round it Goblets crowned with Flowers ; a Particular not mentioned by Horace, although it was perhaps an usual Part of the Solemnity, intended to invite the Divinity to drink.

Dac.

Te flagrantis atrox hora Caniculæ
Nescit tangere : tu frigus amabile

10

Fessis vomere tauris

Præbes, & pecori vago.

Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem

Saxis, unde loquaces

15

Lymphæ defiliunt tuæ.

CARMEN XIV. DE REDITU AUGUSTI.

HERCULIS ritu modò dictus, ô plebs,
Morte venalem petiisse laurum
Cæsar, Hispanâ repetit penates
Victor ab orâ.

Unicè gaudens mulier marito

5

Prodeat, justis operata divis ;

Et

Augustus left Rome in June 727 for his British Expedition, but satisfied with the Submission of that People, he turned his Arms against the Spaniards, and did not return to Rome until the Year 730. As the Poet celebrated his Departure in the Ode, *O diva gratum*, so he now celebrates his Return ; and after having described the public Ceremonies of the Festival, he ends with his Enjoyment of the Day at home in his private Family. TORR.

Verf. 1. *Herculis ritu.*] It is probable, that the Victories, which Augustus gained over the Cantabrians, had given occasion to the Poets and Orators of the Time to compare him to Hercules. Horace also uses a Comparison, which Flattery had rendered sacred, but with this Advantage, that Augustus now returns victorious to Rome, as Hercules formerly went to Latium, after his Exploits in Spain. SAN.

Mr. Dacier, who denies that Hercules ever was in Spain, explains the Passage by a real Piece of History. Augustus having fallen dangerously ill in Spain, the People, alarmed for his Life, openly compared him to Hercules, who obtained by Death alone the Rewards and Crowns due to his Valour. From hence the Poet says, *laurum morte venalem*.

2. *Petiisse*

When the fierce Dog-Star's fervid Ray
Flames forth, and sets on Fire the Day,
To vagrant Flocks, that range the Field,
You a refreshing Coolness yield.
Or to the Labour-wearied Team
Pour forth the Freshness of thy Stream.
Soon shalt thou flow a noble Spring,
While in immortal Verse I sing
The Oak, that spreads thy Rocks around,
From whence thy babling Waters bound.

ODE XIV. *On the Return of AUGUSTUS
from SPAIN.*

THY Prince, O Rome, who foreign Realms
Explor'd like Jove's immortal Son,
Fearless to search the Laurel Wreath
By Death and glorious Daring won,
Victorious comes from farthest Spain,
To Rome and all his Guardian Gods again.

Let Her, who to her Arms receives
With Joy her own, her laurel'd Spouse,
Her private Sacrifice perform'd,
Pay to just Heaven her public Vows,

And

2. *Petisse laurum morte venalem.*] Horace would only say, that Augustus had exposed his Life by marching in Person against the Enemies of the Roman Empire. *Morte venalem* signifies *morte sive obitâ, sive quæstâ*, otherwise the Poet must assert, that a Conqueror, who survives his Victory, is unworthy of the Laurel. The Sentiment is false in itself, and would have been an Outrage to Augustus, who returned in Safety. SAN.

5. *Unicè gaudens.*] This Correction is due to Mr. Cuninghame, and has been received into the Text by Mr. Sanadon. To say, that Livia was in a singular Manner sensible to the Joy of her Husband's

Et foror clari ducis, & decoræ

Supplice vittâ

Virginum matres, juvenumque nuper

Sospitum. Vos ô pueri, & puellæ

10

Jam virûm expertes, malè ominatis

Parcite verbis.

Hic dies verè mihi festus atras

Eximet curas : ego nec tumultum,

Nec mori per vim metuam, tenente

15

Cæsare terras.

I, pete, unguentum, puer, & coronas,

Et cadum Marfi memorem duelli ;

Sparta-

Husband's Return, was artfully to distinguish her by a Praise, which could not be offensive to others. But to say, that she loved her Husband only, *unico marito*, were an Injury to other Roman Ladies, who either were, or at least were willing to be thought equally virtuous.

Mr. Dacier, to avoid this offensive Rudeness, thinks we may construe *unico marito*, an Husband who hath not an Equal. This Construction would indeed save the Poet's good Manners, but perhaps it may be difficult to find an Instance where *unicus* is taken in such a Sense.

Mulier.] Horace uses this Word in speaking of Helen and Cleopatra ; from whence we may believe it was a Word of greater Dignity, than it is commonly esteemed. Livia, to whom it is here applied, was the fourth and last Wife of Augustus, She was equally remarkable for her Discretion, as her Beauty.

6. *Iustus operata divis.*] After having performed her domestic Sacrifices, she ought to come forth, *prodeat*, in public Procession, to thank the just Gods for the Victories and Return of Augustus. The Latins used the Words *operari* and *facere*, for sacrificing.

LAMB.

8. *Supplice vittâ.*] The Roman Ladies usually bound their Heads, as a Mark of their Chastity, with Fillets, which common Women durst not wear. But Horace rather means the sacred Veils, with which they covered their Heads and Hands in Sacrifices, public Prayers, and Processions upon extraordinary Occasions.

DAC.

10. *Sospitum.*] As this Campaign had been fatal to many young Gentlemen, who went with Augustus, the Poet, after having

spoken

And let the fair Octavia lead
The Matron-Train in suppliant Veils array'd;

The Matron-Train, to whose glad Arms
Their Sons, with Conquest crown'd, return;
And you, fair Youth, whose pious Tears
Your slaughter'd Sires and Husbands mourn,
This Day at least your Grievs restrain,
And luckless from ill-omen'd Words abstain.

This Day, with truly festal Joy,
Shall drive all gloomy Cares away,
For while imperial Cæsar holds
O'er the glad Earth his awful Sway,
Nor Fear of Death from foreign Arms,
Or civil Rage my dauntless Soul alarms.

Boy, bring us Essence, bring us Crowns;
Pierce me a Cask of ancient Date,
Big with the storied Marſian War,
And with its glorious Deeds replete,

IF

spoken of the Families, whose Sons had escaped from the Danger of the War, *Juvenum ſolpitem*, addreſſes himſelf to thoſe who had loſt any Relations in it. He demands of the firſt their Gratitude to the Gods, and entreats the reſt not to diſturb the Feſtival with their Grief, however juſt. SAN.

10. *Pueri & puellæ.*] The common Reading is,

*Vos ô pueri, & puellæ
ſam virum expertæ, malè ominatis
Parcite re-bis.*

This Reading is in many Places defective. It neither appears, that theſe Boys and Girls had any Reaſon to ſay Things of bad Augury in the middle of a public Feſtival, nor ſhould the Poet have failed to explain himſelf by ſome Terms in Oppoſition to *ſolpitem*. *Excertes* was probably changed into *expertæ*, by miſtaking *virum* for the Accuſative Caſe ſingular. The Correſtion we owe to Mr. Cunningham.

14. *Ego nec tumultum.*] By *tumultus* the Poet means the civil Wars, and by *vis* all foreign Wars. He with Reaſon ſpeaks of the Tranquillity of the Roman Empire, for Auguſtus a ſecond time ſhut the Temple of Janus when he returned from Spain.

Torr. SAN.

18. *Murſi*

Spartacum si quà potuit vagantem

Fallere testa.

20

Dic & argutæ properet Nearæ

Myrrheum nodo cohibere crinem :

Si per invisum mora janitorem

Fiet, abito.

Lenit albescens animos capillus

25

Litium & rixæ cupidos protervæ.

Non ego hoc ferrem calidus juventâ,

Consule Planco.

18. *Marfi memorem duelli.*] This War was called the Social and Italian War, which Horace calls Marſian, becauſe it was begun by the Marſi. As the Memory of this War was marked on the Caſk, for which the Poet ſends his Slave, the Wine muſt have been ſixty-eight Years old. This is a pleaſant Extravagance of calling it very old.

SAR.

19. *Spartacum.*] Horace could not better paint the Ravage of this War, than in doubting whether a Caſk of Wine had eſcaped the Plunder of Spartacus, and his Gladiators. But we may remark, that while the Poet calls in Pleaſantry for his Wine, he has artfully deſcribed the Diſorders of theſe two Wars, in Oppoſition to the Tranquillity and Peace, which the Empire enjoyed under Auguſtus.

DAC.

25. *Albescens*

CARMEN XV. IN CHLORIM.

UXOR pauperis Ibyci,
Tandem nequitiaſe ſige modum tuæ,
Famoliſque laboribus :

Maturo propior define funeri

Inter ludere virgines,

5

Et ſtellis nebulam ſpargere candidis.

Non,

Translated by Dr. DUNKIN.

When the Proſtitutes of Rome grew old, that they might continue their infamous Commerce with Impunity, they married ſome poor

If yet one jovial Cask remain,
 Since wandering Sparticus o'erswept the Plain.
 Invite Neera to the Feast,
 Who sweetly charms the listening Ear,
 And bid the Fair-one haste to bind
 In careless Wreaths her essenc'd Hair ;
 But should her Porter bid you stay,
 Leave the rough, surly Rogue, and come away.
 When hoary Age upon our Heads
 Pours down its chilling Weight of Snows,
 No more the Breast with Anger burns,
 No more with amorous Heat it glows :
 Such Treatment Horace would not bear,
 When warm with Youth, when Plancus fill'd the
 Consul's Chair.

25. *Albescens capillus.*] The Poet gives a Reason for his Gentleness of Temper, in bidding his Slave return, if the Porter would not give him Entrance. Horace was now in his forty-first Year, and Age had made his amorous Resentments languid and feeble.

LAME.

28. *Consule Planco.*] Munatius was Consul in the Year, in which the Battle of Philippi was fought, where our Poet appeared in the Cause of Liberty, and was a Tribute under Brutus. BOND.

ODE XV. TO CHLORIS.

THOU poor Man's Incumbrance, Thou Rake
 of a Wife,

At length put an End to this infamous Life ;
 Now near thy long Home, to be rank'd with the Shades,
 Give over to frisk it with buxom young Maids,
 And, furrow'd with Wrinkles, profanely to shroud
 Those bright Constellations with Age's dark Cloud.

What

poor Wretch, who was more their Slave than Husband. *Pau-
 peres eligunt, ut nomen tantum virorum habere videantur, qui pa-
 uentes*

Non, si quid Pholoën fatis,

Et te, Chlorig, decet. Filia rectiùs

Expugnat juvenum domos,

Pulso Thyas uti concita tympano. 10

Illam cogit amor Nothi

Lascivæ similem ludere capreæ :

Te lanæ prope nobilem

Tonsæ Luceriam, non cytharæ, decent,

Nec flos purpureus rosæ, 15

Nec poti vetulam fæce tenus cadi.

enter rivaies sustineant, si missitaverint, illico projiciendi. S. JEROME. Such were Chloris and Ibycus. TORR. DAC.

8. *Filia rectiùs.*] Doctor Bentley hath quoted Plautus and Seneca to prove a Custom, among the common Women in Rome, of breaking open the Houses of their Gallants, by which the present Passage

CARMEN XVI. AD MÆCENATEM.

INCLUSAM Danaën turris ænea,
Robustæque fores, & vigilum canum.
Tristes excubiæ munierant fati
Nocturnis ab adulteris ;

Si

That Riches occasion the greatest Evil, and that an honest, contented Mediocrity brings the greatest Good, is the whole Design of this Ode. Mr. Dacier imagines, the Poet's principal Intention was to thank Mæcenas for a little Dwelling which he had given him, and to assure him that he was happier in this little Dwelling, than if his Patron had made him Governor of a Province or a Kingdom.

Verf. 2. *Robustæque fores.*] The Latins used *robustus*, and *robustus* for *roboreus* and *roburneus*, any thing made of Oak. We find in Plautus, *carcer robustus*; and in Festus, *arca robusta*.
Horace

What Pholoë well, with a Decency free,
 Might practise, sits aukward, O Chloris, on Thee.
 Like her, whom the Timbrel of Bacchus arouses,
 Thy Daughter may better lay siege to the Houses
 Of youthful Gallants, while she wantonly gambols,
 Of Nothus enamour'd, like a Goat in its Rambles;
 The Spindle, the Distaff, and Wool-spinning thrifty,
 Not musical Instruments fit Thee at Fifty,
 Nor Roses impurpled, enriching the Breeze,
 Nor Hogsheds of Liquor, drunk down to the Lees.

sage is well explained. The Quotation from Seneca is very pretty; Crispus Passienus used often to say, that we hold, not shut the Door, against Flattery, which we treat like a Mistress, who is welcome if she gently force open the Door; but more welcome if she break it open. *Crispus Passienus sæpe dicebat, Adulationi nos opponere, non claudere ostium, & quidem sic, quemadmodum amica solet, quæ si impulit, grata est, gravior, si effregerit.*

ODE XVI. TO MÆCENAS.

OF watchful Dogs an odious Ward
 Might well one hapless Virgin guard,
 When in a Tower of Brass immur'd,
 And by strong Gates of Oak secur'd,
 Although by mortal Gallants lewd
 With all their midnight Arts pursu'd,

Had

Horace tells us, that the Walls of this Tower were of Brass, and the Doors of Oak, to shew that they were exceedingly strong.

SAN.

4. *No Furtis ab adulteris.*] This Passage is a new Proof of a Remark already made, that the Latins used *Adulter* for a Lover.

6. *Jupiter*

Si non Acrisium virginis abditæ

5

Custodem pavidum Jupiter & Venus

Risissent: fore enim tutum iter & patens,

Converso in pretium Deo.

Aurum per medios ire satellites,

Et perrumpere amat saxa, potentius

10

Ictu fulmineo. Concidit auguris

Argivi domus, ob lucrum

Demersa exitio. Diffidit urbium

Portas vir Macedo, & subruit æmulos

Reges muneribus. Munera navium

15

Sævos illaqueant duces.

Crescentem sequitur cura pecuniam,

Majorumque fames. Jure perhorruì

Latè conspicuum tollere verticem,

Mæcenas, equitum decus,

20

Quanto

6. *Jupiter & Venus.*] This Opposition of Characters is beautiful. On one Side Acrisius distrustful, unquiet, and vigilant; employing all Methods to hinder any Access to his Daughter. On the other, Jupiter and Venus tranquil, contented, and sure of Success, laughing at the Precautions of the Father. SAN.

6. *In pretium.*] Horace follows the common and ancient Opinion, that Jupiter transformed himself into a Shower of Gold. In Terence, as explained by Donatus, the God appears behind a golden Shower, which breaks open his Passage, and he then enters the Tower in a human Form. *Pretium* is not here used for *Pretium concubitus*, as some Commentators imagine. *Aurum*, *Pecunia*, *Pretium*, *Lucrum*, and *Munera*, signify the same thing. DAC.

12. *Auguris Argivi domus.*] Eriphile discovered to her Brother Adrastus, where her Husband Amphiarus had concealed himself, that he might not be obliged to go to the War of Thebes, from whence he knew he should never return. She received a Necklace of Pearl as the Price of her Treachery, and Amphiarus went to the Siege, where he was slain. Her Son Alcmaeon, in Revenge for his Father, put her to Death, and he was afterwards killed by his Uncles in Vengeance for their Sister. Thus Horace justly says, that the Avarice of one Woman was the Ruin of the whole Family.

LAMB.

13. *Exitio*

Had not great Jove, and Venus fair
Laugh'd at her Father's fruitless Care,
For well they knew no Fort could hold
Against a God, transform'd to Gold.

Stronger than Thunder's winged Force
All-powerful Gold can speed its Course,
Through watchful Guards its Passage make,
And loves through solid Walls to break :
From Gold the overwhelming Woes,
That crush'd the Grecian Augur, rose ;
Philip with Gold through Cities broke,
And rival Monarchs felt his Yoke ;
Captains of Ships to Gold are Slaves,
Though fierce, as their own Winds and Waves.
Yet anxious Care, and thirst of more
Attend the still increasing Store.

While You in humble Rank appear,
Gracing the Knighthood, that You wear,
By your Example taught, I dread
To raise the far conspicuous Head.

The

13. *Exitio.*] They, who read *demersa excidio*, join together two metaphorical Terms, which contradict each other. Besides, *exitio* is found in the greatest Number of the best Manuscripts ; *neque aliter plures & potiores codices.* BENT.

14. *Vir Macedo.*] Philip was advised by the Oracle of Apollo to fight with golden Spears, and it was one of his Maxims, that no Fortrefs was impregnable, into which an Ass could enter laden with Gold.

15. *Munera navium.*] Even Captains of Ships are not proof against the Temptations of Gold. It has been always remarkable, that Seamen have something of Rudeness and Fierceness in their Manners and Temper ; but perhaps the Poet intended this Remark particularly against some Captains of Ships at that Time, who failed in their Duty, by being corrupted with Gold. TORR.

17. *Crescentem sequitur, &c.*] Horace hath already proved, by Examples both of Fable and History, that neither Prudence nor Honour are of Strength sufficient to resist the Power of Gold. He

now

Quanto quisque sibi plura negaverit,
A Dīs plura feret. Nil cupientium
Nudus castra peto; & transfuga divitum

Partes linquere gestio,
Contemtæ dominus splendidior rei, 25

Quàm si quidquid arat non piger Appalus
Occultare meis dicerer horreis,

Magnas inter opes inops.
Puræ rivus aquæ, sylvaque jugerum
Paucorum, & segetis certa fides meæ, 30

Fulgentem imperio fertilis Africæ
Fallit, sorte beatior.

Quanquam nec Calabræ mella ferunt apes,
Nec Læstrygoniâ Bacchus in amphorâ
Languescit mihi, nec pinguis Gallicis 35

Crescunt vellera pascuis;

Importuna

now adds two Evils, which frequently arise from Riches, an Increase of our Disquietudes, and an Enlargement of our Desires.

SAN.

22. *Nil cupientium castra peto.*] Perhaps the Poet, in thus opposing the Contented to the Rich, designed to praise Mæcenas, in Opposition to other great Men of that Time, whose Ambition was ever in pursuit of Power and Employments. To shew, that he resolved to follow the Party of his Patron, he makes use of a Metaphor taken from War, and the Deserters; who leave one Side to follow the Fortunes of another.

SAN.

25. *Contemtæ rei.*] Horace calls his little Farm a contemptible Fortune; not in his own Esteem, for that were ridiculous, but in the Opinion of the Great; who would not envy him such a Possession. Yet it was glorious to be Possessor of what he owed to the Bounty of his Patron; not to his own Solicitations and Pursuits.

DAC.

28. *Magnas inter opes inops.*] Nothing is more common, than this Poverty in the Midst of Abundance. In some it proceeds from Avarice, in others from Prodigality, while He, who is contented with a moderate Fortune, knows not either of these contrary Excesses, which render the Miser and the Prodigal equally wretched.

SAN.

The more we to ourselves deny,
 The more the Gods our Wants supply.
 Far from the Quarters of the Great,
 Happy, though naked, I retreat,
 And to th' unwishing Few with Joy
 A blest'd and bold Deserter fly,
 Possess'd of what the Great despise,
 In real, richer Pomp I rise,
 Than if, from fair Apulia's Plain,
 I stor'd in Heaps the various Grain,
 While, of the wealthy Mass secure,
 Amidst the rich Abundance poor.

The Streamlet, flowing through my Ground;
 The Wood, which a few Acres bound;
 The little Farm of kindly Soil,
 Nor faithless to its Master's Toil,
 Shall tell the Consul, whose Domain
 Extends o'er Afric's fertile Plain,
 Though of his envied Lot possess'd,
 He ne'er shall be like Horace blest'd.

Though nor the fam'd Calabrian Bee
 Collect its golden Sweets for me;
 For me no Formian Vintage grows,
 With mellow'd Warmth where Bacchus flows;
 Nor on the verdant Gallic Mead
 My Flocks of richer Fleeces feed:

Yet

30. *Segetis fides.*] This Passage is particularly difficult, and ought to be carefully explained. First, *r. vus*, *sylvæ* and *fides* are all to be applied to one common Verb *fallit*, a Manner of Writing very usual in Horace. Secondly, *Africa* is governed both of *imperio* and *sorte*. *Fulgens imperio Africa*, is a Paraphrase for the Proconsul of Africa, and *sorte Africa* signifies the Proconsulship or Government of that Province. The Latins usually said, *sorte Africa*, *sorte Macedonia*, *sorte Provinciarum*, because their Governments were

Importuna tamen pauperies abest;
Nec, si plura velim, tu dare deneges.

Contracto melius parva cupidine
Vestigalia porrigam,

40

Quam si Mygdoniis regnum Alyattei
Campis continuem. Multa petentibus

Defunt multa. Bene est, cui Deus obtulit
Parcâ, quod fati est, manu.

were determined by Lot. Lastly, *fallit* does not signify *laret*, or *ignorantur*, but *opinione sua decipit*. The Terms being thus explained, the Construction must be formed, *ager meus Sabinus beator Africa sorte obtenta fallit Africae proconsulem*. The Proconsul was indebted to Chance for his Magistracy. Horace owed his Farm to the Friendship of Mæcenas. The Proconsul believes himself more happy than Horace; but he is deceived, because he is ignorant, that great Revenues and Happiness are very different Things. Perhaps our Poet intended a Stroke of Satire upon the Person, who was then Governor of Afric, and who might have owed, like Him, his Fortune to Mæcenas. BENT. SAN.

37. *Importuna tamen pauperies.*] *Importunus* properly signifies a Person, who hath no Port or Harbour, and consequently never knows Repose. From hence it is very strongly applied to Poverty.

40. *Vestigalia porrigam.*] We shall only be capable of explaining this Passage by regularly pursuing the Poet's Reasoning. *By contracting my Desires I shall more largely extend my little Fortune, than if I could unite the Kingdoms of Lydia and Phrygia under my Government.* *Vestigalia* signifies the Revenues or Incomes of an Estate, and may not improperly be used for the Estate itself, which the Poet thus enlarges by contracting his Desires. The Word *porrigere*

CARMEN XVII. AD ÆLIUM LAMIAM.

ÆLI, vetusto nobilis ab Lamo,
(Quando & priores hinc Lamias ferunt
Denominatos & nepotum

Per memores genus omne fastos

Auctore

Mr. Sanadon strikes out of this Ode the second, third, fourth, and fifth Lines, and reads it thus:

Æli,

Yet am I not with Want oppress'd,
Which vainly seeks the Port of Rest,
Nor would thy bounteous Hand deny
My larger Wishes to supply;
But while those Wishes I restrain,
Farther I stretch my small Demaine
Than could I distant Kingdoms join,
And make united Empires mine;
For sure the State of Man is such,
They greatly want, who covet much:
Then happy He, whom Heaven hath fed
With frugal, but sufficient Bread.

rigere frequently signifies in the best Authors, to extend, to stretch out, or enlarge. Mr. Dacier makes the Poet say, that he could pay his little Taxes with more Ease in this Manner, than if he were King of Lydia, and were obliged to pay great Tributes. Mr. Sanadon, by an unauthorised Correction, reads *colligam, I shall collect my little Revenues with more Pleasure than if, &c.* In both these Interpretations the Poet's Reasoning is broken and unconnected, and the Opposition between the Contraction of our Wishes, and an Enlargement of our Estates is lost.

41. *Alyattei.*] LeFevre proposed this Correction, which has been received by Doctor Bentley, Mr. Cuninghame, and Sanadon. *Alyattici*, which appears in the Editions, is no more Latin than *Acchillicus*, or *Oresticus*; and perhaps cannot be found in one ancient Manuscript. The Latins read *Alyattes*, *Alyattis*, or *Alyattui*; as *Acchilles*, *Acchillis*, or *Acchillei*; *Ulysses*, *Ulyssis*, or *Ulyssii*.

ODE XVII. TO ÆLIUS LAMIA.

ÆLIUS, whose ancient Lineage springs
From Lamus, Founder of the Name,
(From whom a sacred Line of Kings
Shines through the long Records of Fame,

From

*Æli, vetusto nobilis ab Lamo
Qui Formiarum mania, &c.*

This

68 Q. HORATH FLACCI CARMINUM Lib. 3.

Auctore ab illo ducit originem, 5
 Qui Formiarum mœnia dicitur
 Princeps, & innantem Maricæ
 Litoribus tenuisse Lirin
 Latè tyrannus) cras foliis nemus
 Multis & algâ litus inutili 10
 Demissâ tempestas ab Euro
 Sternet; aquæ nisi fallit augur
 Annosa cornix. Dum potes, aridum
 Compone lignum: cras genium mero
 Curabis, & porco bimestri, 15
 Cum famulis operum solutis.

This Critic thinks it his Duty (so he expresses it) to relieve the Poet from the Weight of an useless, heavy Parenthesis, which deforms the Ode by its Length, its prosaic Turn of Expression, and its Obscurity. *Dicitur* follows *ferunt* in the same Sentence, and the same Sense. *Ducit*, the Reading of all the Manuscripts, and of all Editions, disorders the Construction beyond the Power of Grammar, and the fifth Verse is only a Repetition of the first.

These Reasons oblige him to think, that the four Lines are an Addition of some miserable Pedant, or bad Poet, in some Age after the Times of pure Latinity.

CARMEN XVIII. AD FAUNUM.

FAUNE, Nympharum fugientium amator,
 Per meos fines & aprica rura

Lenis

Translated by Dr. DUNKIN.

This Ode is divided into two equal Parts. The first contains the Petition of the Poet; the second the Benefits of the God, and the Acknowledgments of the Village. Mr. Sanadon says there is nothing extraordinary in this Poem, but that it is written in a fine Taste, the Design well maintained, the Versification flowing, the Sentiments

From whom th' illustrious Race arose,
 Who first possess'd the Formian Towers,
 And reign'd where Liris smoothly flows
 To fair Marica's marshy Shores)

If the old Shower-foretelling Crow
 Croak not her boading Note in vain,
 To-morrow's Eastern Storm shall strow
 The Woods with Leaves, with Weeds the Main.

Then pile the Fuel while you may,
 And cheer your Spirit high with Wine,
 Give to your Slaves one idle Day,
 And feast upon the fatted Swine.

It must be confessed, that the Text is not without Difficulty, which Heinſius first perceived, and which Dr. Bentley endeavours to remedy by reading *ducit* instead of *ducis*, construing *genus* as a Nominative Case, and continuing the Parenthesis down to *tyrannus*.

Verſ. 7. *Innantem Maricæ litoribus.*] Horace here describes a River-God, and by the Word *innantem* gives us a beautiful Image of the Smoothness, with which he rolls his Waters to the Sea.

ODE XVIII. TO FAUNUS.

FAUNUS, who with eager Flame
 Chase the Nymphs, thy flying Game,
 If a tender Kid disdain,
 Each returning Year, thy Fane,

If

Sentiments natural, the Images pleasing and rural, the Expression easy and elegant.

Verſ. 3.

Lenis incedas, abeasque parvis

Æquus alumnis;

Si tener pleno cadit hædus anno;

Largâ nec defunt Veneris sodali

Vina crateræ; vetus ara multo

Fumat odore.

Ludit herbofo pecus omne campo,

Quum tibi Nonæ redeunt Decembres;

Festus in pratis vacat otioso

Cum bove pagus:

Inter audaces lupo errat agnos:

Spargit agrestes tibi sylva frondes:

Gaudet invisam pepulisse fossor

Ter pede terram

CARMEN

Verf. 3. *Abeasque.*] The Romans believed, that many of their Gods passed their Winter in one Country, and their Summer in another. Faunus was of this Number. He went from Arcadia to Italy the thirteenth of February, and returned the fifth of December. His Departure and Return were celebrated with Sacrifices, and probably this Ode was written for his December Festival, from whence the Poet says *abeas*.

It is not difficult to see, that this Fiction is founded upon a natural Reason, taken from the Changes of the Seasons in Italy, where the Earth opens her Bosom in Fruitfulness to the Month of February, and is hardened by Frost in December. DAC.

4. *Parvis æquus alumnis.*] The Vulgar believed, that this God sent Phantoms and Spectres to disturb their Infants in the Night; and upon this Foundation the Commentators imagine, that Horace entreats him to spare the Children of his Domestics. But by *alumnis*, the Poet means the Younglings of his Flocks, which had most Occasion for the Protection of the God to preserve them against the Inclemency of the approaching Winter. BOND.

6. *Veneris sodali.*] This Cup is called the *Companion of Venus*, because Venus and Bacchus are mutually interested to converse together, and support each other's Gaiety. Thus Aristophanes calls Wine *the Milk of Venus*. TOTT.

If with Wine we raise the Soul
(Social Venus loves the Bowl)
If thy consecrated Shrine
Smoke with Odours,——Breath divine!
Gently traverse o'er my Bounds,
Gently through my funny Grounds,
Gracious to my fleecy Breed,
Sporting o'er the flowery Mead.

See my Flocks in sportive Vein
Frisk it o'er the verdant Plain,
When through Winter's Gloom thy Day
Festal shines, the Peasants play
On the grassy-matted Soil,
Round their Oxen, free from Toil.
See the Wolf forgets his Prey,
With my daring Lambs to play;
See the Forest's bending Head
At thy Feet its Honours shed,
While with joyful Foot the Swain
Beats the Glebe he plow'd with Pain.

9. *Ludit herboso.*] The second Part of the Ode begins here. The Flocks feel the Protection of the God, and forget their natural Timidity. The Team is loosed from the Plough, and the Swain, in rustic Dance, beats the Earth in Revenge for his Labour of cultivating it.

14. *Spargit agrestes.*] In Italy the Trees shed their Leaves in December, and Horace artfully manages this Circumstance, as if the Trees themselves, touched by the Divinity of Faunus, poured down their Leaves to cover his Way. It was customary, in all rural Festivals, to strow the Ground with Leaves, as in Virgil, *spargere humum florentibus herbis.* DAC.

16. *Ter.*] This was probably the Measure of their Dances; or perhaps the Poet would mark the Number of those Dances, which might have been performed three times in a Day; in the Morning, Mid-day, and Evening, for some mysterious Reason no longer known.

TORR. SAN.

CARMEN XIX. AD TELEPHUM.

QUANTUM distet ab Inacho
 Codrus, pro patriâ non timidus mori,
 Narras, & genus Æaci,
 Et pugnata sacro bella sub Ilio :
 Quo Chium pretio cadum
 Mercemur, quis aquam temperet ignibus,
 Quo præbente domum, & quotâ
 Pelignis caream frigoribus, taces.
 Da Lunæ properè novæ,
 Da noctis mediæ, da, puer, auguris.

Murenæ :

While Horace proposed some Diversion in Honour of Murena, who had been chosen Augur, a young Greek, called Telephus, continually entertained the Company with the ancient History of his Country. The Poet interrupted him, telling him, that it were better to inquire where the best Wine was to be had, with all other Requisites for a Feast, that they might drink their Friend's Health, and do him Honour in his new Employment. The gay Proposal succeeded. Horace put it into Verse, and his Ode is written with that spirited Delicacy, which Men of Wit and Pleasure give to every thing they say.

DAG.

Verf. 4. *Pugnata sacro sub Ilio.*] Eustathius tells us, that Troy was called *sacred*, not only because it was built by Gods, but because it contained a Number of Temples, from whence Virgil calls it the House of Gods, *Divum domus*.

6. *Quis aquam temperet ignibus.*] This warm Water must have been intended for Bathing. The Ancients never sat down at their Entertainments, until they had bathed.

BOND.

7. *Quotâ.*] It is hard to say what this refers to; some understand *borâ*; others *domo*. Some even change the Text, and read *quotus*; but this is neither authorised, nor necessary. Mr. Sannadon thinks, that *summâ* or *collectâ*, or *symbolâ* should be understood, and that Horace demands to what Expence their Wine, their Bath, and Fire would amount.

8. *Pelignis*.

ODE XIX. TO TELEPHUS.

WHEN Inachus reign'd to Thee is notorious,
When slain for his Country was Codrus the
glorious;

When govern'd the Monarchs from Peleus descended,
When Troy was besieged, and so bravely defended;
But where the best Chian, or what it may cost ye,
Or how we may warm the long Winter and frosty,
Or temper our Water with Embers so glowing,
Ah! Telephus, here Thou art strangely unknowing.

Here's a Bumper to Midnight; to Luna's first
shining;

A third to our Friend in his Post of divining.

Come

8. *Pelignis caream frigoribus.*] The Country of the Pelignians was mountainous, and consequently cold, from whence Horace says *Pelignum frigus*, as in the twenty-sixth Ode he says *nive Sitionia* to express an extreme Coldness in the northern Snow. Such a Manner of Expression is lively, poetical, and understood without Difficulty; yet Mr. Dacier, after Torrentius, thinks it unjust, nor ever to be imitated. However in this Place he allows it not unpardonable, since it might have been designed as a particular Raillery on Telephus, who probably had a House in that Country, to which he was inviting the Company; or where Horace had already been. Thus it might be a pleasant Hint, that he should provide for their Entertainment, or a Reproach for the Manner, in which he had treated the Poet.

9. *Da Lunæ novæ.*] We must here understand *poculum*. Telephus was preparing to find Reasons against the Poet's Proposal, when Horace interrupts him, and with an Air of Authority bids the Company drink, as if he had been the King of the Feast. He directs what Number of Cups they should drink, and that he may support his Orders by his own Example, he begins the Toast. This Detail is natural and lively, nor could any thing better dissipate that Uneasiness, which the chronological Narration of Telephus had occasioned. He drinks a Health to the new Moon, because perhaps Murena had been then created Augur, or because that was the usual Time when Augurs were created.

TORR.

10. *Noctis mediæ.*] Horace here drinks to Midnight, because he was determined not to leave off sooner.

CRUQ.

Murenæ: tribus aut novem

Miscantor cyathis pocula commodis.

Qui Musas amat impares,

Ternos ter cyathos attonitus petet

Vates: tres prohibet supra

15

Rixarum metuens tangere Gratia,

Nudis juncta sororibus.

Insanire juvat. Cur Berecynthiae

Cessant flamina tibiæ?

Cur pendet tacitâ fistula cum lyrâ?

20

Parcentes ego dexteras

Odi: sparge rosas. Audiat invidus

Dementem strepitum Lycus,

Et vicina feni non habilis Lyco.

Spisâ

12. *Miscantor.*] The usual Reading, *miscantur*, appeared to Rutgerius too weak and languid. His Correction has been received by Doctor Bentley and Mr. Sanadon, as it is a more spirited Expression, and continues that Air of Command, which the Poet hath assumed.

Mr. Dacier thinks, that the *cyathus* and *poculum* were the same Measures, and then his laboured Explication must end in this unintelligible Conclusion; *miscantor pocula tribus aut novem poculis*. We are obliged to a French Gentleman, Mr. Boivin, for the best Explanation of this Passage. He says, we must distinguish between *poculum* and *cyathus*, between which Horace himself perfectly distinguishes. *Pocula* were properly Cups, of which there were different Sizes, and *Cyathus* was a very little Goblet, with which they measured their Wine and Water, when they poured them into the Cups. When therefore the Poet says, *miscantor pocula tribus aut novem cyathis*, he commands the Waiters to pour, into the same Cup, either three or nine *Cyathi*, and orders, that the Guests shall drink them at one Draught.

Cyathis commodis.] The ancient Interpreter explains *commodis* by *aptis*, as if every one should drink according to his present Situation and Circumstances; whether he lived under the Protection of the Graces, or was a Favourite of the Muses. But it seems more natural to think, that Horace, in his present Cheerfulness, calls for Bumpers for all the Company without Distinction. The Latins used the Word *commodus* to signify whatever was perfect in its Kind. *Talentum commodum*; *res commodas*; *alimenta commoda*.

RUTGER.

Come fill up the Bowl, then fill up your Bumpers,
 Let three, or thrice three, be the jovial of Numbers.
 The Poet, enraptur'd, sure never refuses
 His Brimmers thrice three to his odd-number'd Muses;
 But the Graces, in naked Simplicity cautious, [us.
 Are afraid, more than three might to Quarrels debauch
 Gay Frolic, and Mirth, to Madness shall fire us;
 Why breathes not the Flute then with Joy to inspire us?
 Why hangs on the Wall, in Silence dolorous,
 The soft-swelling Pipe, and the Hautboy sonorous?
 I hate all the Slaves, who are sparing of Labour;
 Give us Roses abundant, and let our old Neighbour,
 With his Damsel, ill-suited to such an old Fellow,
 Even burst with his Envy to hear us so mellow.

D 2

Poor

13. *Qui Musas amat impares.*] Mr. Dacier makes here an ingenious Remark, which gives to this Passage a particular Connexion with the Design of the Ode. In drinking three, or nine Goblets to the Health of the new Augur, the Poet artfully praises his Politeness and Erudition, as if the Graces and Muses interested themselves in his Glory. Thus he pays a very delicate Compliment to Murena, and shews his own Respect for the Goddesses, who had raised his Friend to an Employment so honourable.

16. *Grotia nudis juncta sororibus.*] The Custom of painting the Graces naked was not of first Antiquity, although very ancient. Pausanias writes, that he could not discover the Painter or Sculptor, who first represented them naked; for all the Ancients painted them in Clothes. They, who made the Alteration, would insinuate, that the Graces could only please by their Simplicity, and that they had not any Occasion for Ornaments. Dac.

18. *Insanire juvat.*] Horace now leaves the too-modest Graces, and rises in his Good-humour. Having ordered a certain Number of Glasses, he now drinks without Number or Measure. CRUQ.

20. *Fistula.*] The *Fistula* was made of seven unequal Reeds for the Diversity of Sounds. As we have not any such Instrument, the Translation hath followed the French Commentators, who make use of the Word Hautboy.

24. *Et vicina seni.*] Such is the Manner of Horace to start away from his Subject with some unexpected Stroke of Raillery or Satire. The Transition here is particularly spirited, but who the Persons are, whom he aims at, is yet unknown. SAN.

Spissâ te nitidum comâ,

25

Puro te similem, Telephe, Vespero,

Tempeſtiva petit Chloë :

Me lentus Glyceræ torret amor meæ.

CARMEN XX. AD PYRRHUM.

NON vides quanto moveas periclo,
Pyrrhe, Gætulæ catulos leonæ ?

Dura poſt paulò fugies inaudax

Prœlia raptor ;

Quum per obſtantes juvenum catervas

5

Ibit inſignem repetens Nearchum :

Grande certamen, tibi præda cedat

Major, an illi.

Interim dum tu celeres ſagittas

Promis, hæc dentes acuit timendos ;

10

Arbiter pugnæ poſuiſſe nudo

Sub pede palmam

Fertur, & leni recreare vento

Sparsum odoratis humerum capillis ;

Qualis aut Nireus fuit, aut aquosâ

15

Raptus ab Idâ.

This Ode does not want its Beauties, but it is difficult to explain them with Decency. The Poet laughs at a Woman, who is in violent Apprehensions of loſing her Lover. She is compared to a Lioness, when a Hunter attempts to rob her of her Whelps. Pyrrhus is armed with a Bow and Arrows, to ſhew that he chuſes a diſtant Combat, while the young Lover ſits regardless of the Battle, and indifferent to whom the Victory ſhall fall.

Poor Horace in Flames, how slowly consuming!
 For Glycera burns, while Chloe the blooming
 Her Telephus courts, whose Tresses are beaming,
 As are the bright Rays from Vesperus streaming.

ODE XX. TO PYRRHUS.

PYRRHUS, you tempt a Danger high,
 When you would steal from angry Li-
 oness her Cubs, and soon shall fly

Inglorious.

What Wars of horrid Form arise,
 Through Crowds of Lovers when she flies
 To seek her Boy, and snatch the Prize,

Victorious?

You shoot; she whets her Tusks to bite;
 While He, who sits to judge the Fight,
 Treads on the Palm with Foot so white,

Disdainful;

And sweetly floating in the Air,
 Wanton he spreads his fragrant Hair,
 Like Ganymede, or Nireus fair,

And vainful.

Verf. 5. *Quum per obstantes.*] Horace here shews the Contempt,
 with which this violent Female treats her Lovers, when she
 breaks through the Preis in Pursuit of Nearchus. DAC.

CARMEN XXI. AD AMPHORAM.

O Nata mecum consule Manlio
 Seu tu querelas, sive geris jocos,
 Seu rixam, & insanos amores,
 Seu facilem, pia testa, somnum :
 Quocunque lectum nomine Matlicum
 Servas, moveri digna bono die ;
 Descende, Corvino jubente,
 Promere languidiora vina.

5

Non

Translated by Dr. DUNKIN.

Messala having engaged to sup with Horace, the Poet desires his Bottle to pour out its richest Wine to entertain so valuable a Guest, with whom he had probably been acquainted when he served under Brutus. The Remains of that Army, after the Defeat of their Generals, demanded Messala for their Chief, but he joined the Party of Octavius, by whom he was made Augur and Consul.

Vers. 1. *O nata mecum.*] The Commentators, according to the Letter, imagine that this Cask was made when Manlius was Consul; as if it could be any Invitation to Messala, that he should drink his Wine out of a Bottle made three and thirty Years, or that the Poet himself should value his Liquor for such a Particularity. It matters little how old the Bottle is, provided the Wine be good, and its real Birth is when it is filled. It then begins to be capable of producing all those Effects, which the Poet applies to it in this Ode. *Nata* must therefore be construed *impicta*.

RODELL. SAN.

2. *Seu tu querelas, &c.*] If this Bottle really carried in its Bosom Complaints and Quarrels, *querelas* and *rixam*, how could it deserve the Title of *pia testa*, or be worthy of being drunk upon a festal Day, *moveri digna bono die*? Many Commentators have acknowledged this Difficulty, and have endeavoured, with very little Success, to explain it. Let us therefore try to reconcile the Thoughts, without doing Violence to the Expressions.

The three last Verses of the first Strophe contain a Distribution of the good and bad Effects of Wine in general, and the first Line of the second Stanza calls back the Poet from his wandering after the

ODE XXI. TO HIS CASK.

GENTLE Cask of mellow Wine,
 And of equal Age with mine;
 Whether you to Broils or Mirth,
 Or to madding Love give Birth;
 Or the Toper's Temples steep
 Sweetly in ambrosial Sleep;
 For whatever various Use
 You preserve the chosen Juice,
 Worthy of some festal Hour,
 Now the hoary Vintage pour:
 Come — Corvinus, Guest divine,
 Bids me draw the smoothest Wine.

D 4

Though

the bad Consequences of Wine, to speak only of its good Effects. The Epithet *pia* enters into the Invocation, not into the Enumeration of its Qualities, and is to be referred to the first Verse, not to the three following. We should range the Sentence in this Manner, *O pia testa, nata mecum consule Manlio, descende, &c.* Or the Epithet may signify *sacra*, which the *moveri aigna* seems to insinuate. It will then signify *sacred to Friendship and Murena.*

5. *Quocunque lectum nomine.*] Great Obscurity has been thrown upon this Passage by endeavouring to illustrate it. *Legere vinum* has been understood to *gather the Grape*, an Expression unknown in pure Latinity. *Nomine* has also been taken for the Name of a Consul, and the Commentators are greatly perplexed to find who this Consul was, though Horace himself tells them in the first Line. But the Word *lectum* better signifies a *chosen, richer* Wine, and *nomen* is often used for an *Effect*, a *Reason*, or *Cause* of any thing. SAN.

7. *Descende.*] The Romans had their Wine-Cellars at the Top of their Houses, that their Wines might ripen sooner by the Smoke. CRUQ.

8. *Languidiora vina.*] Plautus pleasantly compares old Wine, which hath lost its Relish and Strength, to a Man, who hath lost his Teeth by Age, *vinum vetustate edentulum.*

10. *Herri-*

Non ille, quanquam Socraticis madet
Sermonibus, te negliget horridus.

10

Narratur & prisce Catonis

Sæpe mero caluisse virtus.

Tu lene tormentum ingenio admoves

Plerumque duro. Tu sapientium

Curas & arcanum jocosum

15

Consilium retegis Lyæo.

Tu spem reducis mentibus anxiiis,

Viresque: & addis cornua pauperi,

Post te neque iratos trementi

Regum apices, neque militum arma.

20

Te Liber, &, si lata aderit, Venus,

Segnesque nodum solvere Gratia,

Vivæque producent lucernæ,

Dum rediens fugat astra Phœbus.

CARMEN

10. *Horridus.*] The Sciences, which require any severer Study, are apt to render Men savage and rude. Epicurus alone of all the Ancients knew how to humanise the Virtue of a Philosopher, but his Disciples in general degenerated from their Master by not understanding his Principles. SAN.

11. *Narratur & prisce Catonis.*] If Horace intended Cato of Utica, as some Interpreters think, he has ill applied the Verb *narratur*, since he might have been a Witness of this Particularity, for he was twenty Years of Age, when Cato killed himself. The Epithet *Prisce* is yet less justly employed, as it is liable to an Equivocation, even when it is translated *severe*; nor was this Cato a proper Example of Sobriety, whatever his Severity of Manners in other Instances might be, since he was very frequently known to drink even to Excess. The Poet therefore certainly means Cato the Censor, who was called *Prisce* before he took the Name of Cato; who drank only Water in Time of War, and in Peace the same Wine, which he gave to his Slaves. Yet in the latter End of his Life he enjoyed his Bottle and his Friends, especially in the Country, and often boasted of the Pleasures of the Table. DAC.

13. *Tormentum ingenio admoves.*] *You offer an agreeable Violence to the Mind.* It is a Metaphor taken from War, when a Town was assaulted with Batteries and Machines. Others understand it of giving

Though with Science deep imbued,
 He, not like a Cynic rude,
 Thee despises ; for of old
 Cato's Virtue, we are told,
 Often with a Bumper glow'd,
 And with social Raptures flow'd.

You by gentle Tortures oft
 Melt hard Tempers into soft ;
 You strip off the grave Disguise
 From the Counsels of the Wise,
 And with Bacchus, blithe and gay,
 Bring them to the Face of Day.
 Hope by thee, fair Fugitive !
 Bids the Wretched strive to live ;
 To the Beggar you dispense
 Heart and Brow of Confidence ;
 Warm'd by Thee He scorns to fear
 Tyrant's Frown, or Soldier's Spear.

Bacchus boon, and Venus fair,
 (If she come with cheerful Air)
 And the Graces, charming Band !
 Ever dancing Hand in Hand ;
 And the living Taper's Flame,
 Shall prolong thy purple Stream,
 Till returning Phœbus bright
 Puts the lazy Stars to flight.

giving the Torture to Criminals to force a Secret from them ;
 and Doctor Bentley explains it, as if Wine gave an Eloquence
 and Facility to the most heavy, barren Understanding.

21. *Et, si læta aderit, Venus.*] The Poet invites Venus to his
 Entertainment, but as she frequently occasions Quarrels, he will
 not admit her, unless she be good-humoured. DAC.

22. *Segnesque nodum solvere Gratia.*] The Graces, who are shewn
 to loose their Knot. Who are inseparably united ; from whence
 they are painted holding each others Hands.

CARMEN XXII. AD DIANAM.

MONTIUM custos nemorumque virgo
 Quæ laborantes utero puellas
 Ter vocata audis, adimisque leto,
 Diva triformis ;
 Imminens villæ tua pinus esto,
 Quam per exactos ego lætus annos,
 Verris obliquum meditantis ictum
 Sanguine donem.

5

CARMEN

This Ode was probably written in Gratitude for Favours, which some of the Poet's Mistresses had received from Diana, but the Circumstances and Persons are unknown. DAC.

Verf. 3. *Ter vocata.*] Horace mentions the Number three, because it was always a mysterious Number, or because Women in Labour invoked the Goddess by three principal Names. In the next Line she is called *Triformis*, as she was Luna in Heaven, Diana upon Earth, and Proserpine in Hell, from whence she was painted with three Heads, one of a Lion, another of a Bull, and the third of a Dog. SAN.

5. *Tua pinus esto.*] The Commentators are much perplexed in their Learning, to know why Horace consecrates a Pine to Diana ;

ODE XXII. TO DIANA.

OF Groves and Mountains guardian Maid,
 Invok'd by three mysterious Names;
 Goddess three-form'd, whose willing Aid
 With gracious Pow'r appears display'd,
 From Death to save our pregnant Dames:

To thee I consecrate the Pine,
 That nodding waves my Villa round,
 And here, beneath thy hallow'd Shrine,
 Yearly shall bleed a festal Swine,
 That meditates the side-long Wound.

ana; whether it was an Emblem of perpetual Virginity, *quod
 sacel excisa nunquam repullulasit*; or because Isis and Cybele, to
 whom this Tree was sacred, were only other Names for Diana.
 But perhaps the Poet did not intend to perplex his guessing Com-
 mentators, and only designed to make a Present of his favourite
 Tree to the Goddess, for preserving one of his Mistresses.

Obliquum idum] Is happily expressed. The Tusks of Boars
 are placed in such a Manner, that they can only bite obliquely,
 or side-ways.

DAG.

CARMEN XXIII. AD PHIDYLEN.

CŒLO supinas ſi tuleris manus
 Naſcente Lunâ, ruſtica Phidyle;
 Si thure placâris & hornâ
 Fruge lares, avidâque porcâ;
 Nec peſtilentem ſentiet Africum
 Fœcunda vitis, nec ſterilem ſeges
 Rubiginem, aut dulces alumni
 Pomifero grave tempus anno.
 Nam, quæ nivali paſcitur Algidio
 Devota, quercus inter & ilices,
 Aut creſcit Albanis in herbis
 Viſtima, Pontificum ſecures

5

10

Cervice

It is not unpleaſant to ſee an Epicurean Poet inſtructing a pious female Farmer, how to regulate her Devotions, while ſhe ſincerely believes He is really acted by a Spirit of Religion and Piety. Mr. Dacier and Sanadon think, that Phidyle was his own Servant, and that all his Directions are given with a View to his own Intereſt. Perhaps the Reader may find ſomething probable in the Conjecture, but it does not ſeem neceſſary to explain the Ode.

Verſ. 1. *Supinas ſi tuleris manus.*] This was the uſual Geſture of the Ancients when they prayed; but with this Difference, that when they addreſſed themſelves to the celeftial Gods they held the Palms of their Hands upwards, as if to receive a Bleſſing; but turned them towards the Earth in their Prayers to the infernal Gods, as if to avert an Evil. CRUQ.

2. *Naſcente Lunâ.*] Women of the Country are commonly very exact in all outward Ceremonies of Religion, and very ſcrupulous not to let any Feſtival paſs by without a Sacrifice. Every Month
in

ODE XXIII. TO PHIDYLE.

IF on the new-born Moon, with Hands supine,
 My Phidyle, laborious Rustic, prays;
 If she with Incense, and a ravening Swine,
 And yearly Fruits her Household Gods appease,
 Nor pestilential Storm shall smite her Vines,
 Nor barren Mildew—shall her Harvests fear,
 Nor shall her Flocks, when the sad Year declines,
 Beneath its Fruitage, feel th' autumnal Air.

Let the devoted Herds, that lowing feed
 In snow-top'd Algidon's high-branching Wood;
 Or the fair Kine of rich Albania bleed,
 And stain the Pontiff's hallow'd Axe with Blood;
 The

in the Heathen Calendar produced several Holidays, the Calends, Nones, and Ides, without mentioning the particular Feasts of Pan, Diana, Priapus, and other rural Deities. But Horace would confine this lavish Piety to the Time of the new Moon, and would even then regulate the Expence of the Sacrifice. SAN.

7. *Rubigo.*] Huetius gives an ingenious and probable Account of this Blight or Mildew in Corn. He fancies, that the Drops of Dew, being collected, are like convex or burning Glasses, which being heated by the Rays of the Sun, contract a caustic Quality, that burns the Grain, Fruits, Flowers, or Leaves, upon which they lie.

9. *Nam, quæ nivali.*] The Reason, which the Poet urges to Phidyle for moderating her pious Profusion, is, that our Presents to the Gods ought to be proportioned to our Station and Abilities; and that a Distinction ought to be preserved between public and private Sacrifices. SAN.

15. *Parvos Deos.*] In Opposition to what precedes. Pontiffs offer Victims fattened in the richest Pastures, because they sacrifice to the great tutelar Gods of Rome, of their Country, and
 of

Cervice tinget. Te nihil attinet
Tentare multâ cæde bidentium,

Parvos coronantem marino

15

Rore Deos; fragilique myrto.

Immunis aram si tetigit manus,

Non sumtuosa blandior hostia

Mollirit averfos Penates

Farre pio, & saliente micâ.

20

of the whole Empire; but it is sufficient to crown the petty, domestic, rural Deities, who preside over a little Country-Seat, with Myrtle and Rosemary. Horace might indeed desire, that Phidyle should understand him in this Sense, but perhaps he designed, under Favour of this equivocal Term, to divert himself at the Expence of these little Gods. This is not improbable Raillery in an Epicurean Poet.

SAN.

17. *Immunis aram.*] Some of our late Annotators assert, that *immunis* can only signify *sine muneribus*, as if the Hand could be said to be empty, which offers to the Gods Barley, Salt, Incense, and

Fruits.

CARMEN XXIV. IN AVAROS.

INTACTIS opulentior

Thesauris Arabum & divitis Indiæ,

Cæmentis licet occupes

Tyrrhenum omne tuis, & mare Apulicum;

Si figit adamantinos

5

Summis verticibus dira necessitas

Clavos;

To instruct with Dignity and Delight is almost the peculiar Character of Lyric Poetry, which creates Respect for moral Truth by Sublimity of Sentiments, Majesty of Cadence, Boldness of Figures, and Force of Expression, while it prevents Disgust by its Brevity, Variety, and a Choice of Ornaments, which a good Poet knows how to use with Propriety. Among a great Number of Pieces, which Horace wrote in this Kind, the present Ode is not the least estimable. It is naturally divided into three Parts: In the first he exposes the licentious Enormities of his

Age;

The little Gods, around thy sacred Fire,

No vast Profusion of the Victim's Gore,
But pliant Myrtle Wreaths alone require,

And fragrant Herbs, the pious, rural Store.

A grateful Cake, when on the hallow'd Shrine

Offer'd by Hands, that know no guilty Stain,
Shall reconcile th' offended Powers divine,

When bleeds the pompous Hecatomb in vain.

Fruits. But we may find at least two Instances in Pliny, where *immunis* means *pure, untainted*, which alone can here preserve our Poet from contradicting himself. The Sentiment thus understood is just and moral; and nobly terminates the Poem. SAN.

19. *Mollirit.*] Here the Manuscripts and Editions greatly vary. Some read *mollibit*, others *mollivit*. No Author in the Augustan Age has ever made use of the Termination *ibo* in the future Tense of the fourth Conjugation, and if Horace had done it in this Instance, some ancient Grammarian would probably have taken notice of the Singularity. The present Reading was proposed by Gogavius, and received by Mr. Cuningham and Sanadon.

ODE XXIV. *Against MISERS.*

THOUGH of th' unrifled Gold posselt
Of gorgeous Ind, and Araby the blest:
Though with hewn, massy Rocks You raise
Your haughty Structures midst th' indignant Seas,

Yet, soon as Fate shall round your Head,
With adamant Strength, its Terrors spread,

Not

Age; in the second he discovers their Causes, and applies their proper Remedies in the third.

It appears by the twenty-sixth Verse, that this Ode was written before the Year 724, which ended the civil Wars, at least it preceded the Expedition of Arabia in 727. SAN.

Vers. 5. *Si figit.*] It is not easy to explain this Expression, or the Description of Necessity in the first Book, which probably was taken

Clavos ; non animum metu,

Non mortis laqueis expedit caput.

Campestres melius Scythæ

(Quorum plaustra vagas rite trahunt domos) 10

Vivunt, & rigidi Getæ ;

Immetata quibus jugera liberas

Fruges & Cererem ferunt :

Nec cultura placet longior annuâ ;

Defunctumque laboribus

15

Æquali recreat sorte vicarius.

Illic matre carentibus

Privignis mulier temperat innocens ;

Nec dotata regit virum

Conjux, nec nitido fidit adultero.

20

Dos est magna parentium

Virtus, & metuens alterius viri

Certo fœdere castitas ;

Et peccare nefas, aut pretium emori.

O!

taken from a Picture or Statue of Fate and Fortune. Some Commentators understand by *summis verticibus*, the Buildings, which Horace describes ; others think, that he means the Heads of the Persons, who erected them ; and Doctor Bentley is persuaded, that Necessity drives these Nails so forcibly, even up to their Heads, *usque ad summos vertices, summa ipsorum capita*, that no Strength can pull them out, *ut nulla vi evelli possint*. Perhaps the following Remarks, certainly of much Curiosity and Learning, may better explain the Passage. It was a Superstition of the first Ages of Rome, that driving a Nail into the right-hand Wall of Jupiter's Temple, would stop a Plague, Pestilence, Sedition, or any other public Calamity. This was a Ceremony of so much religious Solemnity, that it was transferred from the Consuls to the Dictators, *quia majus imperium erat*. Dictators were created for this only Purpose, and the Terms used by them are the very Words of our Poet ; *clavos fixos, clavi figendi*. May he not then allude to this Custom, and assert, that even the sacred Ceremony, which can stop every other Calamity, shall in vain be used against the Fears and Certainty of Death. The Reader may find the Proofs of this Criticism in Livy, l. vii. c. 2. and l. viii. c. 18. Var. Edit.

Not the Dictator's Power shall save
 Your Soul from Fear, your Body from the Grave.
 Happy the Scythians, houseless Train!
 Who roll their vagrant Dwellings o'er the Plain;
 Happy the Getes fierce and brave,
 Whom no fix'd Laws of Property enslave;
 While open stands the golden Grain,
 The free-born Fruitage of th' unbounded Plain,
 Succeeding yearly to the Toil,
 They plow with equal Tasks, the public Soil.
 Not there the guiltless Step-dame knows
 The baleful Draught for Orphans to compose;
 No Wife high-portion'd rules her Spouse,
 Or trusts her enslav'd Lover's faithless Vows;
 The Lovers there for Dowry claim
 The Father's Virtue, and the Mother's Fame,
 That dares not break the nuptial Tie,
 Polluted Crime! whose Portion is to die. Oh!

8. *Non mortis laqueis.*] The Poet here represents Death armed with a Net, which he throws over the Heads of those, whom he attacks. This Image is taken from the Gladiators, called *Retiarii*, whose Antagonists had the Figure of a Fish upon their Helmet, from whence they used in their Combats to sing, *Non te peto, piscem peto*; *Quid me fugis, Gallo?* If Horace really had such an Image in his View, we have Reason to honour Mr. Dacier's Sagacity for discovering it.

12. *Imme ata jugera.*] The Poet here joins together two Words of an opposite Signification. The first excludes any Division; the second necessarily supposes it. SANG.

20. *Nec nitido fidit adultero.*] Some Commentators understand this Passage, as if the Poet said, *She does not depend upon the Protection of her Lover*; but *fidere alicui*, seems rather to mean our Belief in a Person, and granting what he demands. *Nec fidit, maxime diffidit.* BOND. DAC.

21. *Des est magna.*] There were four Things, which insured the Happiness of Marriage among the Scythians. A virtuous Education; an Attachment of Wives to their Husbands; their Horror of conjugal Infidelity; and the Rigour of their Laws, which punished that Crime with Death. These Particulars have not been well distinguished by Commentators. SANG.

O! si quis volet impias
 Cædes & rabiem tollere civicam ;
 Si quæret pater urbium
 Subscribi statuis ; indomitam audeat
 Refrænare licentiam,
 Clarus postgenitis. Quatenus, heu nefas !
 Virtutem incolumem odimus,
 Sublatam ex oculis quærimus invidi.
 Quid tristes querimonæ,
 Si non supplicio culpa reciditur ?
 Quid leges finè moribus
 Vanæ proficiunt ; si neque fervidis
 Pars inclusa caloribus
 Mundi, nec Boreæ finitimum latus,
 Duratæque solo nives
 Mercatorem abigunt ; horrida callidi
 Vincunt æquora navitæ ;
 Magnum pauperies opprobrium, jubet
 Quidvis & facere & pati,
 Virtutisque viam deserit arduæ ?
 Vel nos in Capitolium,

30
 35
 40
 45
 Quò

24. *Emori.*] This Reading is preserved in some Manuscripts, from whence it has been received into the Text by Mr. Cunningham, and Mr. Sanadon. *Est* was thought necessary to fill the Phrase, without reflecting, that these four Verses depend upon the Verb *est* in the twenty-first Line. *Emori* is used for *mori*, as *peccare* for *peccatum*.

25. *O! si quis.*] Although this Reading be found in one single Manuscript alone, yet it is probable the only true one. The Train of Thought naturally leads to it, and *si* gives it Grace and Energy. The Poet says, that in order to extinguish the Fire of the civil War, it is necessary to begin by a Reformation of Manners, which Augustus effectually did some Years after, both by his Laws and his Example.

SAN.

27. *Pater urbium.*] It does not appear by any Medals or History, that this Title was ever given among the Romans, and Mr. Baxter thinks it very artfully used by the Poet to conceal his Intention of describing Augustus.

Oh! that some Patriot, wise and good,
Would stop this impious Thirst of civil Blood,
And joy on Statues to behold
His Name, THE FATHER OF THE STATE, enroll'd!

Oh! let him quell our spreading Shame,
And live to latest Times an honour'd Name.

Though living Virtue we despise,
We follow her, when dead, with envious Eyes.

But wherefore do we thus complain,
If Justice wear her awful Sword in vain?

And what are Laws, unless obey'd
By the same moral Virtues, they were made?

If neither burning Heats extreme,
Where eastern Phœbus darts his fiercest Beam,

Nor where the Northern Tempest blows,
And freezes down to Earth th' eternal Snows,

Nor the wild Terrors of the Main
Can daunt the Merchant, and his Voyage restrain;

If Want, ah dire Disgrace! we fear,
From thence with Vigour act, with Patience bear,

While Virtue's Paths untrodden lie,
Those Paths, that lead us upwards to the Sky?

Oh!

32. *Querimus invidi.*] This Epithet equally agrees with *querimus* and *odimus*. We no longer envy what is not injurious to us. We have in our Hearts a Fund of Esteem for Virtue, which discovers itself as soon as Self-love is no more interested; or perhaps an envious Man has a Kind of Pleasure in regretting the Dead, because it is an Insult to the Living. DAC. SAN.

39. *Durataque solo nive.*] *To the Earth. Ad solum usque, solo tenus.* We may remark, that *si* in the thirty-sixth Verse extends to the following eight Lines. BOND. LE FEVRE.

45. *Vel nos in Capitolium.*] Such Consecrations of Wealth were not uncommon even among private Persons, and were always performed with the greatest Splendour and Magnificence. Let us therefore, says the Poet, if we really repent of our Vices, let us dedicate our useless Wealth to the Gods, for the Service of Religion,

Quò clamor vocat & turba faventium ;
Vel nos in mare proximum

Gemmas & lapides, aurum & inutile,
Summi materiem mali,

Mittamus. Seclerum si bene pœnitet,
Eradenda cupidinis

Pravi sunt elementa, & teneræ nimis
Mentes asperioribus

Firmandæ studiis. Nescit equo rudis
Herere ingenuus puer,

Venarique timet ; ludere doctior,
Seu Græco jubeas trocho,

Seu malis veniât legibus aleâ :
Quum perjura patris fides

Confortem, socium fallat & hospitem,
Indignoque pecuniam

Heredi properet. Scilicet improbæ

Crescunt

Religion, and to the public Treasury in the Capitol, for the Defence of the State.

CRUQ.

47. *Vel nos in mare proximum.*] Let us either consecrate to the Gods our ill employed Wealth, or throw it into the Sea, as a Thing desecrated and accursed. Cruquius thinks, the Poet advises the Romans by this Expression to throw their Money into some public Fund for their Sea-Service, for their Fleets, and the Safety of Navigation from Pirates : otherwise the Poet is a very bad Politician, and very ignorant of the Value of Money in a State.

51. *Eradenda cupidinis.*] Horace here speaks the clear Language of the Stoics, who carried Morality to an impracticable Rigour. One of their unmeaning Dogmas was, that we ought to extinguish our Passions. Epicurus on the contrary directs us to moderate our natural Appetites, to regulate them by Reason, and to make them subservient to our Happiness. This is wise Advice indeed, for our Passions are inseparable from our Humanity, nor can we divest ourselves of them without ceasing to be Men. When they are well conducted, they become Instruments of the most eminent Virtues.

SAN.

54. *Firmandæ.*] This Correction, which we owe to Dr. Bentley,

ley,

Oh! let us consecrate to Jove
 (Rome shall with Shouts the pious Deed approve)
 Our Gems, our Gold, pernicious Store!
 Or plunge into the Deep the baleful Ore.
 If you indeed your Crimes detest,
 Tear forth, uprooted from the youthful Breast,
 The Seeds of each deprav'd Desire,
 While manly Toils a firmer Soul inspire.
 Nor knows our Youth, of noblest Race,
 To mount the manag'd Steed, or urge the Chace;
 More skill'd in the mean Arts of Vice,
 The whirling Troque, or law-forbidden Dice:
 And yet his worthless Heir to raise
 To hasty Wealth, the perjurd Sire betrays
 His Partners, Coheirs, and his Friends;
 But, while in Heaps his wicked Wealth ascends,
 He

ley, is necessary both to the Poet's Reasoning and Expression. The Spirits, which are too weak and tender, *teneræ nimis*, ought to be confirmed and hardened by Education, for an Education too delicate is one of the most infallible Principles of our Corruption of Manners. The Mind may indeed be formed, *formanda*, by softer Studies, but it can be strengthened, *firmanda*, only by severer Discipline, *asperioribus studiis*.

Nescit equo bærere.] To remedy this Evil, Augustus revived the Mock-Fights, which were carried by Ascanius to Italy, and which afterwards continued to the Time of Claudius Cæsar.

58. *Verita legibus alea.*] All Games of Hazard were forbidden by several Laws, except during the *Saturnalia*. Suetonius tells us, Augustus not only played in that, but in all other Festivals.

60. *Consortem.*] We may join *consortem* with *socium*, but it were better to divide them, and read

Consortem, socium fallat & hospitem.

By *consors* the Poet understands a Coheir, and by *socius* a Partner in Trade. This Manner of Pointing extends the Thought and gives it greater Force.

DAC.

Crescunt divitiæ; tamen

Curtæ nescio quid semper abest rei.

CARMEN XXV. AD BACCHUM.

Q UO me, Bacche, rapis tui
Plenum? quæ nemora? quos agor in specus,
Velox mente novâ? quibus

Antris, egregii Cæsaris audiar

Æternum meditans decus

5

Stellis inferere, & concilio Jovis?

Dicam insigne, recens, adhuc

Indictum ore alio. Non secus in jugis

E somnis stupet Evias,

Hebrum prospiciens, & nive candidam

10

Thracen,

Nothing is more Ode, if we may be allowed such an Expression, than the Dithyrambic, which is, with regard to Lyric Poetry, what Lyric Poetry is with regard to all other Kinds of Poetical Writings. In the Dithyrambus, that Fire of Imagination, and that Boldness of Language, in which consists the Sublimity of an Ode, should properly appear. The Praises of Bacchus are here turned to the Advantage of Octavius; for the Poet, finding the Force of human Understanding unequal to his Design of praising that Prince, despairs of succeeding in the Attempt, unless Bacchus fill him with his own Enthusiasm, and raise him above Mortality.

CRUQ. SAN.

As to the Date of this Ode, we can only be assured, that it was composed before the Consecration of Octavius, and perhaps it was written for his Consecration in the Year 725. SAN.

1. *Quo me, Bacche, rapis.*] One of the Summits of Parnassus was consecrated to Bacchus as God of Music, and in the nineteenth Ode of the second Book, he is represented dictating Verses to the Nymphs and Satyrs. We may believe that Bacchus and Apollo were the same God, whose Titles were varied according to the different Ceremonies, with which he was worshipped. DAC.

2. *Quæ nemora? quos ager.*] This Reading is found in the greatest Number of the most valuable Manuscripts, instead of *Quæ*

in

He is not of his Wish possess,
There's something wanting still to make him blest.

ODE XXV. TO BACCHUS.

WHITHER, in sacred Ecstasy,
Bacchus, when full of thy Divinity,
Dost Thou transport me? To what Glades?
What gloomy Caverns, unfrequented Shades?
In what Recesses shall I raise
My Voice to sacred Cæsar's deathless Praise,
Amid the Stars to bid him shine,
Rank'd in the Councils of the Powers divine?
Some bolder Song shall wake the Lyre,
And Sounds unknown its trembling Strings inspire.
Thus o'er the steepy Mountain's Height,
Starting from Sleep, thy Priestess takes her Flight;
Amaz'd

in nemora, aut quos agor. Doctor Bentley remarks, that when two Members of a Sentence are governed by the same Preposition, it is more elegant, and more poetical to omit the Preposition in the first, than in the second Member. Mr. Sanadon observes, that *Specus* is of all Genders. Cicero, Livy, Horace, and Ovid make it masculine. Ennius, Silius, and Aulus Gellius, feminine; and it is neuter in Virgil.

3. *Quibus antris*] This is a new Interrogation, and *quibus* must be understood in the same Sense as *quo*, *quæ*, and *quos*, which are all Interrogatives; otherwise the Poet, in changing his Manner of Expression, has left the Construction perplexed, ambiguous, and consequently vicious. SAN.

8. *Inditum ore alio.*] This Expression is capable of two Senses. Never had any Hero been sung, who equalled the Glory of Octavius, and never had the Romans a Lyric Poet before Horace. SAN.

9. *E somnis.*] Doctor Bentley has largely proved, that *exsomnia* can only signify a Person who never sleeps, which he thinks a ridiculous Epithet. An Edition in the Year 1482, reads *e somnis*,
starting

Thracen, ac pede barbaro
 Lustratam Rhodopen. Ut mihi devio
 Rupes & vacuum nemus
 Mirari libet ! ô Naiadum potens,
 Baccharumque valentium 15
 Proceras manibus vertere fraxinos ;
 Nil parvum, aut humili modo,
 Nil mortale loquar. Dulce periculum est,
 O Lenæ, sequi Deum
 Cingentem viridi tempora pampino. 20

starting out of her Sleep, which has been taken into the Text by Mr. Cuninghame and Mr. Saadon.

[18. *Dulce periculum.*] There is a Kind of Insolence in the Promise, which Horace makes, of not saying any thing, but what is marvellous and sublime. As the Ancients were persuaded, that all great Words, if we may use their own Expression, all the Language of Vanity was usually followed by some Punishment from the Gods, they took care to soften it by something more humble. Thus our Poet modestly corrects his poetical Vanity, when he says to Bacchus, I know the Danger of such Promises, but Danger charms when we follow the God, who crowns his Temples with

CARMEN XXVI. AD VENEREM.

VIXI puellis nuper idoneus,
 Et militavi non sine gloriâ:
 Nunc arma defunctumque bello
 Barbiton hic paries habebit,

Lævum

Translated by Dr. DUNKIN.

Horace had been too long a Slave to the foolishness of all Passions, and he now resolves to break its Chain. We shall be able to judge, by the following Remarks, whether his Repentment had not a greater Share than his Reason in this Resolution. SAN.

Amaz'd behold the Thracian Snows,
 With languid Streams where icy Heber flows,
 Or Rhodope's high-towering Head,
 Where frantic Choirs barbarian Measures tread.
 O'er pathless Rocks ; through lonely Groves,
 With what Delight my raptur'd Spirit roves !
 O Thou, who rul'st the Naiad's Breast ;
 By whom the Bacchanalian Maids, possess
 With sacred Rage inspir'd by Thee,
 Tear from the bursting Glebe th' uprooted Tree,
 Nothing or low, or mean, I sing,
 No mortal Sound shall shake the swelling String.
 The venturous Theme my Soul alarms,
 But warm'd by thee the Thought of Danger charms.
 When Vine-crown'd Bacchus leads the Way,
 What can his daring Votaries dismay ?

with the Leaves of the Vine. Nothing can be terrible to him,
 who is under the Protection of such a Deity. DAC.

ODE XXVI. TO VENUS.

I Lately was fit to be call'd upon Duty,
 And gallantly fought in the Service of Beauty ;
 But now crown'd with Conquest I hang up my Arms,
 My Harp, that campaign'd it in midnight Alarms.
 Here

Verf. 3. *Nunc arma defunctumque, &c.*] Ovid tells us, that
 every Lover is a Soldier, *militat omnis amans*, and as the Ancients
 were accustomed to consecrate their Arms to Mars, when they
 VOL. II. E quitted

Lævum marinæ qui Veneris latus
Custodit. Hic, hic ponite lucida

Funalia, & vèstes, & arcus
Oppositis foribus minaces.

O, quæ beatam diva tenes Cyprum, &
Memphim carentem Sithoniâ nive,
Regina, sublimi flagello
Tange Cloën semel arrogantem.

CARMEN

quitted the Trade of War, so the Poet here dedicates to Venus his Lyre, his Torches and Bows. He hangs up his midnight Arms upon the eastern Wall of her Temple, on the left Side of the Goddess; for the Statues of the Gods were placed in such a Manner as to look towards the South, so that the East, which was always esteemed the happy Quarter of the Heavens, was upon their left Hand.

LAMB.

6. *Hic, hic ponite, &c.*] This Repetition shews the Firmness of his Resolution, but violent has been the Dispute amongst the Commentators, nor is it yet determined, what Kind of Weapons the Poet here consecrates to his Goddess. Doctor Bentley comes armed with his own conjectural Hatchet, *securesque*. Mr. Cuningham and Mr. Sanadon have drawn a Kind of huge Cutlafs, *barpas*, with which Mercury killed Argus, and with which Perseus cut off Medusa's Head. Lastly, Mr. Dacier is contented with the

BOWS;

Here fix on this Wall, here my Ensigns of Wars,
By the Statue of Venus, my Torches and Bars,
And Arrows, which threaten'd, by Cupid their Liege,
War, War on all Doors, that dare hold out a Siege.

O Goddess of Cyprus, and Memphis, that know
Nor the Coldness or Weight of Love-chilling Snow,
With an high-lifted Stroke, yet gently severe,
Avenge me on Chloe, the proud and the fair.

Bows, *arcus*, which are found in all the Manuscripts, however whimsical and ridiculous such Instruments may be thought for breaking open Doors. The Critic indeed makes another Use of them, to repulse the Guards, which the Ladies might have for their Defence, when their Doors were forced open, for which he thinks the Bars, *velites*, were sufficient.

9. *O quæ beatam.*] Horace having consecrated his Arms to Venus, addresses his Prayer to her, and instead of a solemn, irrevocable Oath never to engage himself to Chloe more, he only complains of her Cruelty, and begs, that she may be punished, yet even this Punishment must be very gentle. He entreats the Goddess to strike her tenderly, *tange*, and he is afraid lest she should redouble her Blows, *semel*. These are not very strong Signs, that the Poet was quite sincere either in his Resentment or Conversion.

SAR.

CARMEN XXVII. AD GALATEAM.

IMPIOS parræ recinentis omen
Ducit aut prægnans canis, aut ab agro
Rava decurrens lupa Lanuvino,

Fœtave vulpes ;

Rumpit & serpens iter institutum,

Si per obliquum similis fagittæ

Terruit mannos. Ego cui timebo

Providus aufpex,

Antequam stantes repetat paludes

Imbrium divina avis imminentum,

Oscinem corvum prece fuscitabo

Solis ab ortu.

Sis

This is allowed by all the Commentators to be one of the most difficult Odes in Horace, by their not being able to discover either the Person to whom it is addressed, or any Circumstances of her Voyage. Mr. Sanadon imagines, it is written to Lelia Galla, the Wife of Posthumus, who was chosen by Augustus, soon after his Marriage, to go with Tiberius into Armenia, where that Prince was ordered to reinstate Tigranes on his Throne. Propertius reproaches Posthumus, in the eleventh Elegy of his third Book, for leaving Galla, and some time after writes to him in Galla's Name, *Hæc Arethusa suo mittit mandata Lycotæ*, under the feigned Names of Lycotas and Arethusa. These Letters had their just Effect upon Posthumus, who permitted Galla to go to him; and when she was on the Point of embarking, Horace writes this Ode to her, in which he wishes her all favourable Omens, yet represents the Dangers to which she was going to expose herself.

The Reader must determine for himself, what Likeness and Resemblance there is in this Story to the Subject of this Ode, or what Probability in the conjectural Discovery.

Verf. i. *Paræ.*] This was a Kind of Bird of bad Augury, to us unknown. The Romans carried this Superstition even to Extravagance; but it were ridiculous to search for the Reasons of these Examples of it, which Horace hath collected. SAN.

ODE XXVII. TO GALATEA.

FIERCE from her Cubs the ravening Fox,
 Or Wolf from steep Lanuvian Rocks,
 Or pregnant Bitch, or chattering Jay,
 Ill omen'd, guide the Wicked on their Way;

Serpents, like Arrows, fidelong thwart
 The Road, and make their Horses start.
 For those I love, with anxious Fear
 I view the doubtful Skies, a prudent Seer,

And bid the chaunting Raven rise
 When Phœbus gilds his orient Skies,
 Ere speeds the Shower-boding Crow
 To Lakes, whose languid Waters cease to flow.

Happy

2. *Ducit.*] Unlucky Prefages do not engage a Traveller to continue in his Road. Mr. Sanadon therefore thinks, that *ducit* must be construed *comitator*, conducts him on his Way.

3. *Agro Lanuvino.*] Mr. Sanadon thinks, that his Scheme very happily explains this Passage, which has perplexed all other Commentators, and that Horace mentions *Lanuvium* particularly, because it was situated on the Road to Brundisium, where Galatea was to embark.

5. *Rumpit & serpens iter institutum.*] By the usual Manner of construing this Passage, it is a very happy Wish to the guilty Traveller, and the Gods are very kind to him, in deterring him from a Journey, which must be unfortunate to him. *Rumpere* must therefore be understood *trajicere*, to cross or thwart the Road.

Rumpit, as Doctor Bentley assures us, is the Reading of a very ancient Manuscript, *codex insigni vetustate*. The common Editions read *ducat* and *rumpat*, which have caused all the Difficulty of these Strophes. The little Knowledge, which the Commentators had of this Ode has made it appear one of the most disfigured in the Manuscripts and Editions. The present Corrections have been received by Doctor Bentley, Mr. Cuninghame, and M. Sanadon.

11. *Oscinem corrumpi.*] Authors, who have written upon the Au-

Sis licet felix ubicunque mavis,
 Et memor nostri, Galatea, vivas;
 Namque nec lævus vetat ire picus,

15

Nec vaga cornix.

Sed vides quanto trepidat tumultu
 Pronus Orion? Ego quid sit ater
 Adriæ, novi, sinus; & quid albus

Peccet Iapyx.

20

Hostium uxores puerique cæcos
 Sentiant motus orientis Austri,
 Æquoris nigri fremitum, & trementes

Verbere ripas.

Sic & Europe niveum doloſo
 Credidit tauro latus, at ſcatentem
 Belluis pontum, mediasque fraudes

25

Palluit audax.

Nuper in pratis ſtudioſa ſorum, &
 Debitæ nymphis opifex coronæ,

30

Noſte

guries of the Ancients, give ſuch very different Accounts of them, that we cannot with Certainty determine to what Quarter of the Heavens their Augurs turned their Faces in theſe Ceremonies, and perhaps they had not any regular, uniform Method. In general we may conclude, that all Omens from the Eaſt, whether on their right or left Side, were always thought proſperous; *corvi, ſi ab ortu occiderent clarâ voce, præſentem ſalutem ſignificabant. Fauſtum habebatur ſi quid a ſolis ortu prodiret.* The Crow therefore, which the Poet intends to call from the Eaſt, is to give Galatea a fortunate Omen of her Voyage.

SAN.

15. *Namque nec lævus vetat.*] We have here two Correſtions, and both neceſſary. Mr. Cuningham has reformed the Beginning, and Dr. Bentley the End of this Line. *Teque nec* makes the Senſe difficult, and *neque te* diſorders the Meaſure of the Verſe. *Vetat* is in the Vatican Manuſcript, and has been received by Mr. Cuningham and Mr. Sanadon.

19. *Novi.*] Horace knew the Adriatic Sea in his Voyage to Athens, when he went to ſtudy Philoſophy there; and a ſecond Time in his Return to Italy, after the Battle of Philippi.

21. *Cæcos*

Happy may Galatea prove,
Nor yet unmindful of our Love,
For now no luckless Pye prevails,
Nor vagrant Crow forbids the swelling Sails.

Yet see what Storms tumultuous rise,
While prone Orion sweeps the Skies.
I know the Adriatic Main,
And Western Winds, perfidiously serene.

But may the rising Tempest shake
Our Foes, and dreadful o'er them break ;
For them the blackening Ocean roar,
And angry Surges lash the trembling Shore.

When on her Bull Europa rode,
Nor knew she press'd th' imperial God,
Bold as she was, th' affrighted Maid
The rolling Monsters of the Deep survey'd.

Late for the rural Nymphs she chose
Each Flower, a Garland to compose,

But

21. *Cæcos motus orientis Austri.*] Some Interpreters explain *cæ-* unknown, as all the Motions of the Winds are unknown. Others think Horace means *nocturnus*, because the South Wind is more violent in the Night than the Day. *Noctu Austri interdium Aquilo vehementior.* PLIN.

24. *Trementes verbera ripas.*] The Text is here greatly confused. *Tremente verbera ripas, tremensis verbera ripæ, trementes verbera ripas*, all of which form the same Sense. As it is not natural, that they, who are on the main Ocean, should feel the Trembling of the Shores, Mr. Sanadon thinks we ought to read *rupes* instead of *ripas*, which properly signifies the Banks of a River, not the Shores of the Sea.

25. *Sic & Europe.*] Galatea was preparing to embark, because the Skies were serene, and the Seas calm ; but Horace tells her, that Europa was deceived by the same Serenity of the Skies, and

Nocte sublustri nihil astra præter

Vidit & undas.

Quæ simul centum tetigit potentem

Oppidis Cretam, ô patris, ô relictum

Filiæ nomen, pietasque, dixit,

35

Viستا furor!

Unde? quò veni? levis una mors est

Virginum culpæ. Vigilansne ploro

Turpe commissum? an vitio carentem

Ludit imago

40

Vana, quam portâ fugiens eburnâ

Somnium ducit? meliusne fluctus

Ire per longos fuit, an recentes

Carpere flores?

Si quis infamem mihi nunc juvenum

45

Dedat iratæ, lacerare ferro, &

Frangere enitar modo multum amati

Cornua monstri.

Impudens

Calmness of the Seas; that she soon had Reason to repent of her Boldness, when she saw nothing round her but Stars and Waves. Such is the Force and Justness of the Comparison. TORR.

34. *Cretam, ô patris.*] The common Reading is *Creten pater ô, relictum ô*; or *Cretam ô pater, ô relictum*. Thus the Text became difficult, and not without Reason difficult, as appears by the different Explications of Doctor Bentley. Nothing can be more clear and more just, than what Europa is made to say by the present Correction of Mr. Cuninghame; *Tibi patris, mihi filiæ nomen periiit & utrumque extinxit furor*. SAN.

38. *Virginum culpæ.*] This Expression is general and modest for the Crime of violated Virginity. In this whole Narration the Good-breeding of Horace is observable, in taking care not to say any thing offensive to the most delicate Modesty. Europa throws a Veil over the infamous Action, she has committed, and only gives a frightful Image of it, without daring to name it. DAC.

41. *Portâ fugiens eburnâ.*] Dreams of Falsehood, according to Homer, passed through an Ivory Gate in the infernal World, and those of Truth through a Gate of Horn.

45. Si

But now, beneath the Gloom of Night,
Views nought but Seas, and Stars of feeble Light.

Soon as she touch'd the Cretan Shore,
My Sire, she cries,—Ah! mine no more,
For every pious, tender Name
Is madly lost in this destructive Flame.

Where am I, wretched and undone?
And shall a single Death atone
A Virgin's Crime? Or do my Fears
Deplore the guilty Deed with waking Tears?

Or am I yet, ah! pure from Shame,
Mock'd by a vain, delusive Dream?
Could I my springing Flowerets leave,
To tempt through Length of Seas the faithless Wave?

While thus with just Revenge possess'd,
How could I tear that monstrous Beast?
How would I break, by Rage inspir'd,
Those Horns, alas! too fondly once admir'd?

Shameless

45. *Si quis infamem.*] All these Emotions are natural. Europa finds herself equally criminal as unfortunate, and the Monster, that had abused her, becomes the first Object of her Repentment. She then reflects upon herself, and determines to expiate her Crime by an immediate Death. Mr. Sanadon observes, that Horace, to express the Violence of her Rage, has frequently repeated the Letter R, as in another beautiful Instance, *Archilochum propere rabile armavit.*

Poets have indeed improved the Art of making Sounds an Echo to the Sense; but there is, in very many Instances, a Kind of natural Agreement between Sounds, and Things represented by them, which, without our intending it, gives to the Language a Music expressive of the Thought.

Impudens liqui patrios penates !

Impudens Orcum moror ! O Deorum

50

Si quis hæc audis, utinam inter errem

Nuda leones.

Antequam turpis macies decentes

Occupet malas ; teneræque succus

Defluat prædæ, speciosa quæro

55

Pascere tigres.

Vilis Europe, pater urget absens ;

Quid mori cessas ? potes hâc ab orno

Pendulum zonâ bene te secutâ e-

lidere collum.

60

Sive te rupes, & acuta leto

Saxa delectant, age, te procellæ

Crede veloci ; nisi herile mavis

Carpere pensum,

Regius sanguis, dominæque tradi

65

Barbaræ pellex. Aderat querenti

Perfidum

50. *Impudens.*] Double Impudence ; to suffer herself to be dishonoured, and to survive that Dishonour. Even her continuing to live, is a Continuation of her Crime. Yet in all her Despair and Horror of Mind, she preserves so much of Woman, as to dwell with Pleasure upon the Description of her Person, and to be more anxious for the Loss of her Beauty, than the Loss of her Life. But, as Mr. Dacier more politely observes, she perhaps wishes to die before she loses her Beauty, that she may punish the Cause of her Guilt and her Misfortunes.

53. *Antequam turpis.*] Victims were fatted in the richest Pastures for the Altar, and Europa considers herself as if she were intended for a Sacrifice. SAN.

58. *Quid mori cessas ?*] The Gods are regardless of her Prayers ; neither Lions nor Tigers appear to devour her, and now the dreadful Image of her absent Father presents itself to her disordered Imagination, and condemns her to Death. SAN.

59. *Zonâ bene te secutâ.*] Hanging was the common Death of ancient Heroines in Tragedy and History. Arface in Heliodorus ; Jocasta and Antigone, in Sophocles ; Phædra, in Euripides ; Amata

Shameless, my Father's Gods I fly;
 Shameless, and yet I fear to die.
 Hear me some gracious, heavenly Power,
 Let Lions sell this naked Corse devour.

My Cheeks ere hollow Wrinkles seize,
 Ere yet their rosy Bloom decays,
 While Youth yet rolls its vital Flood,
 Let Tigers fiercely riot in my Blood.

But hark! I hear my Father cry,
 Make haste, unhappy Maid, to die,
 And if a pendant Fate you chuse,
 Your faithful Girdle gives the kindly Noose;

Or if you like an headlong Death,
 Behold the pointed Rocks beneath;
 Or plunge into the rapid Wave,
 Nor live on haughty Tasks, a Spinster-Slave,

Some rude Barbarian's Concubine,
 Born as Thou art of royal Line.

Here

Amata in Virgil, and the Wife of Mithridates in Plutarch, died in this Manner. DAC.

60. *Elidere collum.*] *Ledere collum*, the usual Reading, is a very weak Expression in the violent Passion here described, and it would be difficult to find a single Instance in all Antiquity, where it signifies *to strangle*. *Elidere collum* is frequently used in this Sense by Latin Writers. It appears in some ancient Manuscripts, and in several of the best Editions of our Author.

61. *Rupes & saxa.*] *Rupes acutis saxis in mare prominentes*. Rocks, which rise above the Seas, and are pointed for Death. SAN.

64. *Pen'um*] Was properly a certain Quantity of Wool, which was every Day given to female Slaves for their Task. It was weighed, from whence it was called *pensum*, which afterwards became a Name for any regular and ordinary Work. From hence the Proverb *perolvere pensum*, to do our Duty. CRUQ.

66. *Pellex.*] We may remark here the different Genius of Languages. E 6

Perfidum ridens Venus, & remisso

Filius arcu;

Mox ubi lufit fati; abftineto,

Dixit, irarum, calidæque rixæ;

70

Quum tibi invisus laceranda reddet

Cornua taurus.

Uxor invicti Jovis effe nescis.

Mitte fingultus; bene ferre magnam

Disce fortunam; tua feftus orbis

75

Nomina ducet

guages. *Pellex* was always applied to Men, as in English we use the Word Concubine, in regard to Women. *Pellices Jovis* would be as incorrect in Latin, as the Concubines of Juno in English.

Aderat querenti.] After this passionate Discourse, the Poet presents a calmer Picture to his Reader, where the Figures form a very pleasing Opposition of Sentiments, Actions, and Attitudes. On one Side Europa disordered, and preparing to kill herself. On the other, Venus smiling at her Despair, and Cupid, perfectly contented with having triumphed over the Sovereign of the Gods, with his Bow unstrung, as if he had nothing more to do after such a Conquest.

SAN.

70. *Abstineto irarum.*] After Venus hath sufficiently diverted herself with laughing at this unfortunate Princess, she tells her, this odious

CARMEN XXVIII. AD LYDEN.

FESTO quid potiùs die
Neptuni faciam? Prome reconditum,
Lyde strenua, Cæcubum,
Munitæque adhibe vim sapientiæ.

Inclinare

Translated by Dr. DUNKIN.

Horace, who was an Enemy to the Noise and Tumult of a public Festival, writes to Lyde to let her know he intended to retire to her House from the Crowd and Hurry of Neptune's Feast, which was celebrated, according to the Roman Calendar, on the twentieth of

Here the perfidious-smiling Dame,
 And idle Cupid to the Mourner came ;
 A while She raillied with the Fair,
 Then with a grave and serious Air,
 Indulge, she cries, thy Rage no more,
 This odious Bull shall yield him to thy Power.
 Yet sigh no more, but think of Love,
 For know Thou art the Wife of Jove ;
 Then learn to bear thy future Fame,
 When Earth's wide Continent shall boast thy Name.

odious Bull shall soon be in her Power, and that she shall treat him with greater Mildness, than what her present Rage intends. In this Reasoning, Mr. Sanadon construes *abstineto* in the Future Tense, *abstinebis* ; a Manner of Expression frequently used by the Latin Authors.

71. *Quum tibi.*] Mr. Upton, in his Observations upon Shakespeare, has a Remark of much Genius and Spirit on this Passage. He breaks the Line and the Sense, *Quum tibi invisus laceranda reddat cornua taurus*—When this odious Creature shall return to you—then use him cruelly, or—as kindly as you please.

75. *Seclis orbis.*] Horace follows the poetical Tradition, for it is more probable, that Europe took its Name from a Province of Northern Macedonia, called *Europia*. The Ancients divided the whole Earth into two Parts, Europe and Asia. SAN. DAC.

ODE XXVIII. TO LYDE.

SAY, what shall I do on the festival Day
 Of Neptune? Come, Lyde, without more Delay,
 And broach the good Creature, invaulted that lies,
 Cast off all Reserve, and be merry and wise.

The

of July. Pliny tells us, that in Athens the twenty-eighth Day of every Month was sacred to Neptune.

4. *Munitæque adhibe vim, &c.*] *The Wisdom of Sobriety always on its Guard against Surprise.* Horace advises her to storm the Camp of Sobriety with Wine, and to drive away its Guards, Temperance, Moderation, Severity, Frugality, and Thirst. *Adhibere vim* is only a different Manner of expressing *tormentum admove*.

CRUQ.

8. *Cessantem*

Inclinare meridiem

5

Sentis ; ac, veluti stet volucris dies,

Parcis deripere horreo

Cessantem Bibuli Consulis amphoram.

Nos cantabimus invicem

Neptunum, & virides Nereïdem comas ;

10

Tu curvâ recines lyrâ

Latonam, & celeris spicula Cynthiæ :

Summo carmine, quæ Cnidon

Fulgentesque tenet Cycladas, & Paphon

Junctis visit oloribus.

15

Dicetur meritâ Nox quoque neniâ.

8. *Cessantem Bibuli.*] The Poet calls his Cask *idle*, in Allusion to Bibulus, who shut himself up in his House, during his whole inactive Consulship with Julius Cæsar ; or the Epithet may be applied to Lyde, who seems to have been a little perplexed with the Invitation, which Horace proposed, and in no mighty Hurry to execute his Orders.

DAC. SAN.

16. *Dicetur meritâ Nox, &c.*] The Poet says, that Venus shall be

CARMEN XXIX. AD MÆCENATEM.

TYRRHENA regna progenies, tibi
Non ante verso lene merum cado,
Cum flore, Mæcnas, rosarum, &
Pressa tuis balanus capillis

Jamdudum

We may say of the Odes of Horace, what has been said of the Orations of Demosthenes, the Iambic Poems of Archilochus, and the Letters of Atticus, that the longest are not the least beautiful. To support one continued Flight of Poetry deserves its Praise, but Horace in this Ode rises without ceasing, until he has gained a Point of Elevation, to which no other Poet ever soared. Such is the Judgement of Scaliger, who seldom praises without Reason.

We

The Evening approaches, You see, from yon Hill,
 And yet, as if Phœbus, though winged, stood still.
 You dally to bring Us a Cup of the best,
 Condemn'd, like its Consul, ignobly to rest.

With Voices alternate, the Sea-potent King,
 And the Nereids, with Ringlets of Azure, we'll sing.
 From the sweet-sounding Shell thy Hand shall araife
 Latona's, and swift-darting Cynthis's Praise.
 The gay-smiling Goddess of Love and Delight,
 Who rules over Cnidos, and Cyclades bright,
 And guiding her Swans with a soft filken Rein
 Revisits her Paphos, shall crown the glad Strain.
 Then to the good Night, while Bumpers elate us,
 We'll sing a Farewel, and a decent Quietus.

be celebrated in the last Song, *summo carmine*, and yet he adds, they will also sing to the Goddess of the Night, in Gratitude for the Pleasures they had enjoyed, to let Lyde know, that he designed to spend Part of the Night with her.

ODE XXIX. TO MÆCENAS.

DESCENDED from an ancient Line,
 That once the Tuscan Sceptre sway'd,
 Haste thee to meet the generous Wine,
 Whose piercing is for Thee delay'd;
 For Thee the fragrant Essence flows,
 For thee, Mæcenas, breathes the blooming Rose.

From

We cannot exactly fix the Date of this Ode, but it seems, with some Probability, to have been written in July 733, when Mæcenas was sole Governor of Rome. S.A.W.

The four first Lines of this Translation are taken from Dryden's Translation of this Ode.

Verf. 2,

Jamdudum apud me est. Eripe te moræ;

Neu semper udum Tibur, & Æsulæ

Declive contempleris arvom, &

Telegoni juga parricidæ.

Fastidiosam defere copiam, &

Molem propinquam nubibus arduis :

Omitte mirari beatæ

Fumum & opes strepitumque Romæ.

Plerumque gratæ divitibus vices,

Mundæque parvo sub lare pauperum

Cœnæ, sinè aulæis & ostro,

Solicitam explicuere frontem.

Jam clarus occultum Andromedæ pater

Ostendit ignem : jam Procyon furit,

Et stella vesani Leonis ;

Sole dies referente ficos.

20
Jam

Vers. 2. Non ante verso.] The Ancients placed their Casks upon the Bottom, and were therefore obliged to bend them forward, when they poured out their Wine. *Cadum vertere* and *crateras vertere* are Expressions of the same Kind. Torr.

6. Neu semper udum Tibur.] Mæcenas could command the Prospect of the three Cities, which Horace names, from his House upon the Æsquilian Hill, where Nero afterwards sat to behold the Burning of Rome. The Fall of Houses was so frequent, occasioned by their being built so high, that Augustus published a Law, which forbid them to be raised above seventy Feet.

12. Strepitumque Romæ.] We may compute how great the Noise of a City must have been, which reckoned three Millions of Inhabitants, whose Circuit, according to Pliny, including the Suburbs, was forty-eight Miles; and where the Houses might be raised seven Stories, each of them ten Feet high. Lampridius tells us, that Heliogabalus collected ten thousand Pound Weight of Cobwebs in Rome.

13. Plerumque gratæ, &c.] This Description of a tranquil Life, a frugal Table, and an House, that has no other Ornaments than those of an elegant Decency, forms an agreeable Diversity after the tumultuous Magnificence of Rome. SAN.

17. Jam clarus occultum ignem.] Cepheus, with his Wife Cassiope, and his Daughter Andromeda, was placed among the Stars. He

From the Delights, Oh! break away,
 Which Tibur's marshy Prospect yields,
 Nor with unceasing Joy survey
 Fair Æsula's declining Fields;
 No more the verdant Hills admire
 Of Telegon, who kill'd his aged Sire.

Instant forsake the joyless Feast,
 Where Appetite in Surfeit dies,
 And from the towered Structure haste,
 That proudly threatens to the Skies;
 From Rome and its tumultuous Joys,
 Its Crowds, and Smoke, and Opulence, and Noise.

Where health-preserving Plainness dwells,
 Nor sleeps upon the Tyrian Die,
 To frugal Treats, and humble Cells,
 With grateful Change the Wealthy fly.
 Such Scenes have charm'd the Pangs of Care,
 And smoothen'd the clouded Forehead of Despair.

Andromeda's conspicuous Sire
 Now darts his hidden Beams from far;
 The Lion shews his madning Fire,
 And barks fierce Procyon's raging Star,
 While Phœbus, with revolving Ray,
 Brings back the Burnings of the thirsty Day.

Fainting

He forms a Constellation in the Tail of the lesser Bear, and is situated in such a Manner, in the Arctic Circle, as to appear always above the Horizon, excepting his Head and Shoulders, which seemed to descend. Horace probably designed to describe this Particularity by an Expression, *clarus* and *occultum*, which seems to include a Contradiction. But this is a Figure of speaking very frequent in our Poet. Columella says that *Cepheus* rises the ninth of July, which agrees perfectly with this Passage.

TORR. SAN.

Jam pastor umbras cum grege languido
Rivumque fessus quærit, & horridi

Dumeta Sylvani; caretque

Ripa vagis taciturna ventis.

Tu civitatem quis deceat status

25

Curas, & orbis sollicitus times

Quid Seres, & regnata Cyro

Bactra parent, Tanaisque discors.

Prudens futuri temporis exitum

Caliginosâ nocte premit Deus;

30

Ridetque, si mortalis ultra

Fas trepidat. Quod adest, memento

Com.

23. *Dumeta Sylvani.*] *Sylvani* is the Nominative Case plural, and *quærit* must be understood. They, who think Horace means the God Sylvanus, make him twice say the same Thing; for when the Shepherd and his Flock seek the Shades, *umbras quærit*, it is an useless Repetition to say, that they seek the Thickets of Sylvanus. The Sylvans in Heathen Mythology were certain rural Deities of less Importance, such as Fauns, Satyrs, Sileni, &c.

TORR. SAN.

24. *Caretque ripa vagis.*] The Ancients believed, that Mid-day was calm and silent, because the Gods then went to their Repose. We are not permitted, says a Shepherd in Theocritus, to play upon the Flute in the Middle of the Day. We should reverence the God Pan, who, after fatiguing himself with Hunting, has chosen this Hour for his Repose, and You well know, that he is a cholerick Deity.

25. *Tu civitatem.*] This is a noble Compliment, that while all Nature is languishing in Idleness and Inactivity; while the Gods themselves are asleep, yet Mæcenas is always vigilant; always anxious for the Safety of Rome and of the Empire. The Gods may sleep, since Mæcenas watches over the Safety of the State.

26. *Orbis sollicitus.*] Some Editions read *urbis*, and others *urbis*, which are equally unworthy of Horace, since they are equally useless after *civitatem* in the preceding Verse.

SAN.

27. *Quid Seres.*] The Poet would insinuate to Mæcenas, that he too much torments himself in guarding Rome from Dangers, to which she is no longer exposed, and preventing the Projects, which her most distant Enemies might form against her.

28. *Tanaisque discors.*] The Scythians and Sarmatians, who bordered

Fainting beneath the sweltring Heat,
 To cooling Streams, and breezy Shades
 The Shepherd and his Flocks retreat,
 While rustic Sylvens seek the Glades,
 Silent the Brook its Borders laves,
 Nor curls one vagrant Breath of Wind the Waves.

But you for Rome's imperial State
 Attend with ever-watchful Care,
 Or, for the World's uncertain Fate
 Alarm'd, with ceaseless Terrors fear;
 Anxious what Eastern Wars impend,
 Or what the Scythians in their Pride intend.

But Jove, in Goodness ever wise,
 Hath hid, in Clouds of depthless Night,
 All that in future Prospect lies,
 Beyond the Ken of mortal Sight,
 And laughs to see vain Man oppress
 With idle Fears, and more than Man distress.

Then

bordered upon this River, were frequently engaged in Wars with each other, from whence the Poet calls it *discors*. LAMB.

31. *Ridet.*] This moral Sentiment is perfectly just, and Horace represents it in a Manner capable of making an Impression on us. *Trepidare* marks both the ridiculous Fears, arising from an indiscreet Apprehension of Futurity, and those Emotions of our imaginary Misfortunes, which are to us a real Matter of Torment, and to the Gods an Occasion of Laughter. Mæcenas might naturally apply to himself what is here said in general. SAN.

Ultra fas.] Beyond the Law of his Being; beyond the Bounds prescribed him by Nature.

32. *Quod adest componere.*] Be an Oeconomist of the present Hour. These Words include the most essential Point of Morality, and we may be bold to say, that the Maxims of all the Philosophers are Consequences of this Principle. SAN.

33. *Cætera*

Componere æquus : cætera fluminis
Ritu feruntur, nunc medio alveo

Cum pace delabentis Etruf-

cum in mare; nunc lapides adefos,
Stirpesque raptas, & pecus, & domos
Volventis unâ, non finè montium

Clamore, vicinæque sylvæ ;

Quum fera diluvies quietos
Irritat amnes. Ille potens sui

Lætusque degit, cui licet in diem

Dixisse, vixi : cras vel atrâ

Nube polum Pater occupato,
Vel sole puro : non tamen irritum,

Quodcunque retro est, efficiet ; neque

Diffinget, infectumque reddet,

Quod fugiens semel hora vexit.

Fortuna sævo læta negotio, &

Ludum insolentem ludere pertinax,

Transmutat incertos honores,

Nunc mihi, nunc alii benigna.

Laudo

33. *Cætera fluminis.*] This Description of the Tiber is a perfect Image of the Vicissitudes of human Life, and the Moral of it is animated with a poetical Spirit, which gives it Life and Being. The Reader must observe how happily the Poet has varied his Numbers, to describe the Slowness, with which the Tiber flows within his Channel, and the Rapidity with which he deluges the Country. These are Beauties, which a Translator should endeavour to preserve.

45. *Non tamen irritum, &c.*] The Poet here uses three Expressions, which rise in Strength above each other ; *irritum efficiere*, to make ineffectual ; *diffingere*, to change ; *infectum reddere*, to destroy.

53. *Laudo manentem.*] These Sentiments are not of any particular School, but the universal Dictates of Reason, which ought to regulate all true Philosophy. Perhaps the Emperor Adrian had this Passage of Horace in view, when he coined the Money, which Torrentius mentions, with this Motto, *FORTUNE MANENTI*.

SAN.

Then wisely form the present Hour;
Enjoy the Bliss, that it bestows;
The rest is all beyond our Power,
And like the changeful Tiber flows,
Who now beneath his Banks subsides,
And peaceful to his native Ocean glides;

But when descends a sudden Shower
And wild provokes his silent Flood,
The Mountains hear the Torrent roar,
And Echoes shake the neighbouring Wood,
Then swollen with Rage He sweeps away
Uprooted Trees, Herds, Dwellings to the Sea.

Happy the Man, and He alone,
Who Master of himself can say,
To-day at least hath been my own,
For I have clearly liv'd To-day:
Then let To-morrow's Clouds arise,
Or purer Suns o'erspread the cheerful Skies.

Not Jove himself can now make void
The Joy, that wing'd the flying Hour;
The certain Blessing once enjoy'd,
Is safe beyond the Godhead's Power;
Nought can recall the acted Scene,
What hath been, spite of Jove himself, hath been.

But Fortune, ever-changing Dame,
Indulges her malicious Joy,
And constant plays her haughty Game,
Proud of her Office to destroy;
To-day to me her Bounty flows,
And now to others she the Bliss bestows.

I can

Laudo manentem. Si celeres quatit
Pennas, resigno quæ dedit, & meâ

Virtute me involvo, probamque

55

Pauperiem finè dote quæro.

Non est meum, si mugiat Africis

Malus procellis, ad miseras preces

Decurrere, & votis pacisci,

Ne Cypriæ Syriæque merces

60

Addant avaro divitias mari;

Tum me biremis præsidio scaphæ

Tutum per Ægæos tumultus

Aura ferat, geminusque Pollux.

CARMEN

34. *Resigno quæ dedit.*] Is a figurative Expression. *Resignare* properly signifies to *unseal* or *open*, in Opposition to *signare*. It is here to be understood, *reddere*, *restituere*, to restore. LAMÉ.

57. *Non est meum, &c.*] Whether we understand *procellis Africis*, the Storms of the African Seas, or those, which the South-West Wind, *Africus*, brings upon the Italian Ocean, the Sense is the same, and Horace only means a violent Tempest. To prove that he is prepared for all Events, he places himself in Circumstances most proper to make Trial of his Virtue. He can suppose the Vessel, in which were all his Hopes, and all his Fortunes, in the Midst of a Tempest, yet he can thank the Gods for his single Preservation, without complaining for the Loss of his Wealth. TORR. SAN.

58. *Miseras preces.*] These conditional Prayers, which Virtue blushes for, and which the Gods disregard, are by Plato called *Τέχνης ἐμπορίας*, a Merchant's Traffic, and by Persius *preces amices*, Prayers of Purchase.

I can applaud her while she stays,
But if she shake her rapid Wings,
I can resign with careless Ease,
The richest Gifts her Favour brings,
Then folded lie in Virtue's Arms,
And honest Poverty's undower'd Charms.

Though the Mast howl beneath the Wind,
I make no mercenary Prayers,
Nor with the Gods a Bargain bind
With future Vows, and streaming Tears,
To save my Wealth from adding more
To boundless Ocean's avaricious Store;
Then in my little Barge I'll ride,
Secure amid the foamy Wave,
Calm will I stem the threatening Tide,
And fearless all its Tumults brave;
Even then perhaps some kinder Gale,
While the Twin Stars appear, shall fill my joyful Sail.

50. *Syria.*] This Reading is in some Manuscripts, and in one ancient Edition. Horace frequently mentions the Merchandise of Syria, but never of Tyre, whose Trade was greatly lessened in his Time, especially after it had been ruined by Augustus, to punish the Tyrians for their Engagements with Antony. We are obliged to Mr. Cunningham for the Correction, and it has been received by Mr. Sanadon.

CARMEN XXX. AD MELPOMENEN.

EXEGI monumentum ære perennius,
 Regalique situ Pyramidum altius ;
 Quod non imber edax, non Aquilo impotens
 Possit diruere, aut innumerabilis
 Annorum series, & fuga temporum. 5
 Non omnis moriar ; multaue pars mei
 Vitabit Libitinam. Usque ego posterâ
 Crescam laude recens ; dum Capitolium
 Scandet cum tacitâ virgine Pontifex.

Dicar,

Horace collected his Lyric Poetry, by Command of Augustus, into three Volumes, when probably he placed this Ode at the End of them. It is natural, that every Artist should applaud Himself at the finishing any Work, in which he hath succeeded ; yet it is more pardonable in Works of Genius, since they are, if such an Expression may be allowed, an Emanation of our Souls ; and as they are most intimate, so are they consequently most dear to Us. But independently of Right, the Poets, whether good or bad, have ever maintained themselves in Possession of this Custom, and the Judgement of Posterity can alone determine between the Merit of some, and the Presumption of others. SAN.

Verf. 1. *Exegi monumentum.*] This Monument might perhaps have done more Honour to the Poet, if it had been raised by any other Hand. But we must not reckon too exactly with Poets upon the Article of Vanity. Ovid has imitated Horace in an Epilogue, which he added to his Metamorphoses during his Exile, and perhaps his whole Intention was to contract in nine Verses what is here a little more enlarged. However, the Sentiments are the same, and in the same Order. SAN.

2. *Pyramidum.*] The Pyramids are still remaining to shew what Wonders an insolent Vanity of Kings, and an abject Slavery of Subjects, can produce. *Piromi* signifies, in the Ægyptian Language, a Man, and probably was a Title given to their Heroes or Kings.

3. *Quod non imber edax.*] Pindar speaks in a more Lyric Tone of the Treasure of his Hymns :

Tib

ODE XXX. TO MELPOMENE.

MORE durable than Brass, the Frame
Which here I consecrate to Fame;
Higher than Pyramids that rise,
With royal Pride, to brave the Skies;
Nor Years, though numberless the Train,
Nor Flight of Seasons, wasting Rain,
Nor Winds, that loud in Tempests break,
Shall e'er its firm Foundation shake.
Nor shall the funeral Pyre consume
My Fame; that nobler Part shall bloom,
With Youth unfading shall improve,
While to th' immortal Fane of Jove
The Vestal Maids, in silent State
Ascending, on the Pontiffe wait.

With

Τὸν ὅτε χειμέριος ὄμβρος ἐπαντὸς ἐλθὼν
Ἐριρόμην νεφέλας στρατὸς ἀμείλιχος,
Ἵουτ' ἀνεμος ἐς μυχθὲς ἀλὸς
Ἀξεὶ παμφόρῳ χερσὶ τυπτόμενος.

Nor wintry Showers, that fearful rend
The teeming Clouds, and violent descend
Like armed Hosts in dread Array;
Nor Winds, tempestuous in their Course,
Shall drive with irresistible Force
These Treasures to the Sea.

7. *Libitinam.*] This was the Goddess, who presided over Funerals. She is called *Venus infera* or *Epithymia* in some ancient Epitaphs, and reckoned among the infernal Deities. Her Priests must have had very ample Revenues, for Suetonius tells us, that in one pestilential Autumn they reckoned thirty thousand Dead in their Books. A Place in Rome, as the ancient Scholiast, informs us, was called *Libitina*, where the Undertakers lived, who received a certain Piece of Money for every Person, who was buried, from whence they knew the Number of their Dead.

9. *Cum tacita virgine.*] The Pontiffe or High Priest alone pronounced any Words concerning Religion in public Sacrifices, and

Dicar, quâ violens obstrepit Aufidus,
 Et quâ pauper aquæ Daunus agrestium
 Regnavit populorum, ex humili potens,
 Princeps Æolium carmen ad Italos
 Deduxisse modos. Sume superbiam
 Quæsitam meritis, & mihi Delphica
 Lauro cinge volens, Melpomene, comam.

10

Q. HORATII

the Vestal Virgins, who attended him to the Capitol, were obliged to preserve a solemn Silence. The Prediction of our Poet is now accomplished far beyond the Term he proposed. The Capitol is fallen; the Religion of the Romans continues no longer, yet the Poems of Horace preserve all their original Strength and Beauty. We may now be bold to say, that their Destiny is blended with that of the World, and that they can only perish in one common Ruin.

SAN.

10. *Agrestium regnavit populorum*] Is an Ellipsis, where *rex* must be understood. *Quâ regnavit Daunus rex populorum agrestium.* Horace uses this Epithet *agrestis* for *bellicosus*, as in another Ode he calls Daunia *militaris*.

SAN.

Ex humili potens.] Mr. Dacier, who believes that Horace intends here his own Meanness of Birth, wonders what Doctor Bentley was thinking of, when he applied these Words to Daunus. Yet Festus tells us, that this Prince was an Illyrian of Distinction, who being obliged to leave his Country, established

a Co-

With rapid Course and deafning Waves
 Where Aufidus impetuous raves,
 And where a poor, enervate Stream
 From banish'd Daunus takes its Name,
 O'er warlike Realms who fix'd his Throne,
 Shall Horace, deathless Bard, be known,
 Who first attempted to inspire
 With Grecian Sounds the Roman Lyre.
 With conscious Pride, O Muse divine,
 Assume the Honours justly thine ;
 With Laurel Wreaths my Head surround,
 Such as the God of Verse have crown'd.

a Colony in Italy, which he called by his own Name. Perhaps the River, which Horace seems to describe as a poor, feeble Stream, in Opposition to the rapid, violent Aufidus, was named Daunus from its first Monarch.

12. *Princeps Æolium carmen.*] In this Poem, which ought to be the last of his Lyric Works, the Poet shews he has preserved his Resolution of imitating Alcæus and Sappho, which he mentioned in his first Ode. Nor is it probable, that he could have so frequently boasted of being the first, who formed himself upon an Imitation of the Grecian Poets, if the Public had not in general acknowledged his Claim.

SAN.

Q. HORATII FLACCI
C A R M I N U M
LIBER QUARTUS.

CARMEN I. AD VENEREM.

I NTERMISSA, Venus, diu
Rursus bella moves? Parce precor, precor.
Non sum qualis eram bonæ
Sub regno Cynaræ. Desine, dulcium

Mater

The greater Part of the Odes in this Book were written in the five or six last Years of our Poet's Life; but the Commentators, by mistaking the Sense of a Passage in Suetonius, have imagined, it was composed, such as it now appears, by Command of Augustus, some Years after the third Book was published. *Scripta quidem eius usque adeo probavit, mansuraque perpetuo credidit, ut non modo seculare carmen componendum injunxerit, sed & Vindeliciam victoriam Tiberii Drusique privignorum, cumque cœgerit propter hoc tribus carminum libris ex longo intervallo quartum addere.* But since it is apparent, that some Odes in this, were written before others in the preceding Books, the Historian can only mean, that Horace had not published them until this Time; or that he joined to those, composed by the particular Command of Augustus, some which had never appeared before. DAC.

We find in an ancient Manuscript, quoted by Torrentius, that this Book was inscribed to Fabius Maximus,

CARMINUM LIBER QUARTUS
AD FABIIUM MAXIMUM.

Verf. 2. *Rursus.*] Horace had solemnly renounced all his amorous Gallantries at the Age of Forty, but he afterwards fell in

THE FOURTH
 B O O K
 OF THE
 ODES of HORACE.

ODE I. TO VENUS.

AGAIN new Tumults fire my Breast?
 Ah spare me, Venus, let thy Suppliant rest.
 I am no more, alas! the Swain,
 I was in Cynara's indulgent Reign.

Fierce

Love with Glycera, and at Fifty Years of Age is again, *rursus*,
 engaged in his present Passion. DAC.

3. *Bonæ Cynaræ.*] The Commentators differ about the Meaning of this Épithet. Some understand it in general as the Language usually spoken of the Dead; others that it means Cynara's Good-nature; or lastly, her particular Regards for Horace, in loving him without a View to Interest, or Presents.

Quem scis immunum Cynaræ placuisse rapaci.

Who without Presents charm'd the venal Fair.

This Instance of her Affection makes Mr. Dacier think, that Horace was not very old when he courted her.

4. *Define dulcium mater sæva.*] We may well imagine, why the Poet calls Venus cruel, yet it is not so easy to account for his calling the Loves *dulces*, who are at least as cruel, as their Mother. But this Epithet rather signifies *tender*, and very well agrees with the Cupids, who were always represented as Children. DAC.

Mater sæva Cupidinum

Circa lustra decem flectere mollibus

Jam durum imperiis: abi,

Quò blandæ juvenum te revocant preces.

Tempestivius in domo

Pauli, purpureis ales oloribus,

Commisfabere Maximi;

Si torrere jecur quæris idoneum.

Namque & nobilis, & decens,

Et pro sollicitis non tacitus reis,

Et centum puer artium,

Latè signa feret militiæ tuæ;

Et, quandoque potentior

Largis muneribus riserit æmuli,

Albanos prope te lacus

Ponet marmoream sub trabe citreâ

20
Illic

5. *Cupidinum.*] Some Account of the Cupids hath been already given in the nineteenth Ode of the first Book. We must not examine the Genealogies of the Heathen Gods with too much Rigour, for probably they were Emblems, which ought to be physically explained.

7. *Mollibus imperiis.*] The Poet is so little able to support the Fatigues of a Love-warfare, that he cannot bear whatsoever is most easy and gentle in the Empire of Venus. DAC.

10. *Purpureis ales oloribus.*] This Expression is remarkable. Venus is called a Bird, because her Chariot was drawn by Birds. The Word *purpureis* hath given much Pain to the Commentators, who with various Corrections read *furfureis*, *marmoreis*, *Porphyreis*. The Ancients called any strong and vivid Colour by the Name of Purple, because that was their richest Colour. *Purpureum mare*, *purpureæ comæ*, *purpureo capillo*, from whence our learned Spencer,

The Morrow next appear'd with purple Hair.

16. *Latè signa feret militiæ tuæ.*] The Poet tells Venus, that Fabius shall extend her Empire, and it is a Compliment to this noble Roman to be appointed the Standard-bearer of Venus, for the handsomest and the bravest Men were always chosen for that Commission. DAC.

18. *Potentior largis muneribus riserit æmuli.*] Maximus had probably some Rival, who endeavoured to weaken his Advantages of Birth,

Fierce Mother of the Loves, no more
 Attempt to bend me to thy charming Power,
 Harden'd with Age ; but swift repair
 Where Youth invokes Thee with the soothing Prayer.
 Would you inflame, with young Desire,
 A Bosom worthy of thy purest Fire,
 To Paulus guide, a welcome Guest,
 Thy purple Swans, and revel in his Breast.
 Of noble Birth, and graceful made,
 Nor silent when Affliction claims his Aid,
 He, with an hundred conquering Arts,
 Shall wave thy Banners wide o'er female Hearts.
 When more successful he shall prove,
 And laugh at Rivals, who with Gifts make Love,
 Thou in a citron Dome shalt stand,
 Form'd by the Sculptor's animating Hand.

There

Birth, Wit and Beauty, by prodigious Expences and magnificent Presents, but it is impossible to guess at the particular Person or Circumstances, to which Horace alludes. The Words may be differently construed, either *riserit potentior muneribus*, or *potior riserit muneribus*. Mr. Dacier chuses the first, and the Translator the second, as a more natural and easy Construction. If he shall succeed in his Passion, and be able to laugh at the Presents of his wealthy Rival, &c.

19. *Albaros prope te lacus.*] The City of Alba was built between a Mountain and a Lake, which Livy says was in a large Forest. Horace promises, that Maximus shall erect a Temple near this Lake, because perhaps he had a House there ; but Mr. Dacier thinks, that the Promise might have been more agreeable to the Goddess, from the Memory of her Grandson Ascanius, who had built the City. As this Particularity could not enter into a Translation with any Grace, nor be with Ease intelligible to an English Reader, it is omitted.

20. *Sub trabe citrea.*] Some Editions read *Cypriâ trabe*, but although Cyprus abounded in Wood, yet it seems to have been Wood only proper for building Ships. On the contrary, the Citron-tree, particularly that of the Forest of Mount Atlas, was so valuable, that it was employed in making the richest Furniture. The Promise

Illic plurima naribus

Duces thura; lyræque & Berecynthiæ
Delectabere tibiæ

Mistis carminibus, non finè fistulâ.

Illic bis pueri die

25

Numen cum teneris virginibus tuum
Laudantes, pede candido

In morem Saliûm ter quatient humum.

Me nec fœmina, nec puer

Jam, nec spes animi credula mutui,

30

Nec certare juvat mero,

Nec vincere novis tempora floribus.

Sed cur, heu! Ligurine, cur

Manat rara meas lacryma per genas;

Cur facunda parum decoro

35

Inter verba cadit lingua silentio?

Nocturnis te ego somniis

Jam captum teneo; jam volucrem sequor

Te per gramina Martii

Campi; te per aquas, dure, volubiles.

40

CARMEN

therefore to Venus was not a little considerable, and yet it had not been the only Temple of this Wood erected to the Goddess.

Torr.

21. *Plurima naribus duces thura.*] *Ducere* is applied to whatever we swallow, whether by the Nose or Mouth. The Poet promises nothing but Incense to Venus, because no Sacrifice of Blood was offered to her; yet he does not think it sufficient to promise her a Statue, Incense, and a Temple, but assures her, that her Temple shall be filled with Worshippers, Music and Dancing.

Lyræque & Berecynthiæ.] The Music in the Temples was usually composed of a Voice, one Lyre, one or two Flutes, and a Flagelet. There was at Delos a Statue of Apollo, who held in his left Hand his Bow and Arrows, and in his right the three Graces, with each an Instrument in her Hand. The first held a Lyre, the second a Flagelet, and the third a Flute.

26. *Pueri*

There shall th' abundant Incense flame,
 And Thou transported quaff the rising Stream;
 There shall the Powers of Music join,
 And raise the Song with Harmony divine;
 There shall the Youths and Virgins pay
 To thee their grateful Offerings twice a-day,
 Like Salian Priests the Dance shall lead,
 And many a mazy Measure round Thee tread,
 For me, alas! those Joys are o'er,
 For me the vernal Garland blooms no more;
 No more the Feats of Wine I prove,
 Nor the delusive Hopes of mutual Love.
 Yet why, ah! Fair-one, still too dear,
 Steals down my Cheek th' involuntary Tear?
 Or why, thus falter o'er my Tongue
 The Words, which once harmonious pour'd along?
 Swift through the Fields, and flowing Streams,
 I follow Thee in visionary Dreams,
 Now, now I seize, I clasp thy Charms,
 And now you burst, ah cruel! from my Arms.

26. *Puri cum virginibus.*] The Ancients had not any Children educated to sing in their Temples, nor employed any theatrical Performers, but chose from the best Families a certain Number of young People of both Sexes, who sung until others were elected to succeed them. DAC.

32. *Novis floribus.*] The Commentators understand by *novis floribus*, Flowers newly gathered for Crowns in their Entertainments; but Mr. Dacier, without condemning this Explication, thinks the Words may be better applied figuratively to Crowns, which were worn as Marks of new Amours. Thus Horace, by saying he had quitted these Crowns, would tell us, that he had long ceased to love.

35. *Cur facunda.*] If we could doubt, that Horace was of an open, free, companionable Cheerfulness, this Passage were sufficient to prove it. Perhaps Augustus called him, in this Character, *Homiuiconem lepidissimum*.

The two last Lines are taken from Mr. Pope's Imitation of this Ode,

CARMEN II. AD ANTONIUM IULUM.

PINDARUM quisquis studet æmulari, I-
 ule, ceratis ope Dædaleâ
 Nititur pennis, vitreo daturus
 Nomina ponto.

Monte decurrens velut amnis, imbres
 Quem super notas aluere ripas,

Fervet,

A great Prince, who can reckon a great Poet among his Subjects, does not need either Brass or Marble to perpetuate his Memory. Every Step, which he makes to Glory, shall be marked with a Monument, as illustrious as durable. But a Poet, who is conscious of his own Abilities, and would preserve a Reputation of Integrity, is happy in finding a Prince, whom he may praise without dishonouring himself. Augustus and Horace equally enjoyed these uncommon Advantages.

This Emperor had been in Gaul, where his Presence put a Stop to the Progress of the Sicambri, and supported the Conquests of Tiberius and Drusus over the Rhœti and Vindelici. He was expected with much Impatience at Rome, where a magnificent Triumph was preparing for him. The Return of this Prince, after a Campaign so glorious, gave occasion to our Poet to compose four Odes, in which we see, that the Maturity of an advanced Age had not lessened the Fire of his earliest Youth. We are indebted for the two first to Iulus Antonius, who had engaged him to write them; and Augustus was so charmed with them, that he proposed the Subject of the two others himself.

It is probable, that this Ode was written the latter End of the Year 740, when Augustus was expected at Rome; but the Affairs of Gaul, Germany and Spain, obliged him to defer his Return for some Months.

SAN.

VERS. 1. *Pindarum quisquis.*] This Character of Pindar particularly regards his Dithyrambics; and the Judgement of Horace is the Judgement of all Antiquity. Plato, whom we can hardly suspect of flattering the Poets, acknowledges in Pindar something above mortal, and Alexander had so great Respect for his Memory, that, when he took the City of Thebes, he ordered the House, in which the Poet had lived, to be preserved, and saved all, who remained of his Family, from the general Massacre. It is true, that

ODE II. TO ANTONIUS IULUS.

HE, who to Pindar's Height attempts to rise,
 Like Icarus, with waxen Pinions tries
 His pathless Way, and from the venturous Theme
 Falling shall leave to azure Seas his Name.

As when a River, swollen by sudden Showers
 O'er its known Banks, from some steep Mountain pours,
So

the Length of his Digressions, which often makes him lose Sight of his Subject, have disgusted some modern Critics; but as we have only some Odes, which he wrote upon those, who carried the Prizes in the solemn Games of Greece, it is little surprising, that, in Subjects so confined and so uniform, he should frequently throw himself into a Wandering upon the Praises of the Heroes, from whom his own are descended, and of the Gods, who were Founders or Protectors of the Cities, from whence they came. Besides, the Fables of these Gods were as interesting to the People then, as they are now to us indifferent.

SANG.

Verf. 2. *Iule.*] Iulus Antonius was Son of the Triumvir and Fulvia. Augustus honoured him with the highest Employments in the State, and the Government of several Provinces. He received him into his Alliance by marrying him to his Niece, yet Antony ungratefully violated the House of his Benefactor, by corrupting his Daughter Julia, and engaged in a Conspiracy against his Person. He prevented the Punishment of this Ingratitude by a voluntary Death.

5. *Monte decurrens.*] It were not possible to find a Comparison more proper to figure to us the Character of a Poet, always great in his Designs, sublime in his Sentiments, pompous in his Descriptions, rapid in his Style, bold in his Figures, and strong in his Expressions. Horace, in drawing this Character of Pindar, becomes a Pindar himself, and while he assures us, that his Original is inimitable, he has drawn the Copy with so much Life, that we are apt to think his Modesty alone has given the Preference to the Grecian.

SANG.

Fervet, immensusque ruit profundo

Pindarus ore;

Laureâ donandus Apollinari,

Seu per audaces nova dithyrambos

10

Verba devolvit, numerisque fertur

Lege solutis :

Seu Deos, regesque canit, Deorum

Sanguinem; per quos cecidere justâ

Morte Centauri; cecidit tremendæ

15

Flamma Chimææ :

Sive quos Elea domum reducit

Palma cœlestes, pugilemve equumve

Dicit; & centum potiore signis

Munere donat :

20

Flebili

7. *Fervet.*] This Verb is properly applied to the Agitation of Fire, but it is also used to express the Motion of Waters, which seem to boil by their Rapidity. The Translator hath endeavoured to preserve his Author's Image by the Word *foaming*.

10. *Audaces dithyrambos.*] We have already spoken of this Kind of Poetry, which the Epithet *audaces* particularly characterises. The Dithyrambic demands a greater Boldness, than any other poetical Composition, and is indeed the only one in which a Lyric Irregularity may be happily indulged. This Irregularity has been fatal to modern English Imitators, who abandoning themselves to a Wildness of Imagination, and a Licentiousness of Numbers, usually give us a fantastic Confusion, instead of a noble Disorder. Mr. Sanadon makes the same Remark upon French Poetry.

Nova verba.] Dithyrambic Poets had no more Right of making Words, than any other Writers, but they had a greater Liberty of forming double or compounded Words, by joining together those already known and established. These are what Horace calls new Words.

SAN.

We may form a Character of Dithyrambic Poets from some Expressions of the Ancients concerning them. Suidas tells us, they talk much of Clouds and Meteors, from whence Aristophanes says, they are nourished by the Clouds. Perhaps, this Character gave Rise to the Proverb, *He who drinks Water, can never be a good Dithyrambic Poet*. As to compounded Words, the Greeks used them boldly both in Prose and Verse; the Latins were more reserved,

So in profound, unmeasurable Song
The deep-mouth'd Pindar, foaming, pours along.

Well He deserves Apollo's laurel'd Crown,
Whether new Words He rolls enraptur'd down
Impetuous through the Dithyrambic Strains;
Free from all Laws, but what Himself ordains;

Whether in lofty Tone sublime He sings
The immortal Gods, or God-descended Kings,
With Death deserv'd who smote the Centaurs dire,
And quench'd the fierce Chimæra's Breath of Fire;

Or whom th' Olympic Palm, celestial Prize!
Victorious crowns, and raises to the Skies,
Wrestler or Steed — with Honours, that outlive
The mortal Fame, which thousand Statues give;

Or

reserved, and in modern Languages a frequent, or injudicious
Use of them, is one of the principal Sources of a frigid Style.

12. *Numeris lege solutis.*] The Author of an Epitaph on Plautus says, *numeri innumeri* in the same Sense. These two Passages had less perplexed the Learned, if they had more Knowledge of the ancient, irregular Versification. The Dithyrambic Liberty dispensed with the Poet's following any uniform Cadence; however he was not allowed to make new Verses by any new Form of Measures, but he might use whatever had been already received, without being obliged to preserve a regular Return of Distichs or Strophes.

SAN.

13. *Seu Deos, regesque canit.*] After his Dithyrambics, Horace mentions Pindar's Hymns to the Gods, and his Panegyrics on his Heroes.

DAC.

18. *Cælestes.*] Mr. Dacier wonders how Dr. Bentley could apply this Epithet both to the Horse and the Hero. We have heard, says the Critic, of an Horse, that was made a Consul, but never of one, that was ranked among the Gods by the Title of *cælestis*. However, we find that the Horses were rewarded with an equal Share of poetical Glory, nor had any Reason to envy their Drivers.

19. *Centum potiore signis.*] Perhaps this Passage alludes to a Story of Pindar, told by his Scholiast. When Pytheas had conquered in the Nemæan Games, his Friends desired Pindar to write an Ode upon his Victory. The Poet demanding three Minæ (some-

what

Flebili sponſæ juvenemve raptum
 Plorat; & vires, animumque, moreſque
 Aureos educit in aſtra, nigroque

Invidet Orco.

Multa Dircaum levat aura cycinum,
 Tendit, Antoni, quoties in altos
 Nubium tractus: ego, apis Matinae

25

More modoque,

Grata carpentis thyma per laborem
 Plurimum, circa nemus, uvidique
 Tiburis ripas, operoſa parvus

30

Carmina ſingo.

Concines majore poëta plectro
 Cæſarem, quandoque trahet feroces
 Per ſacrum clivum, meritâ decorus

35

Fronde, Sicambros:

Quo nihil majus meliufve terris
 Fata donavere, bonique divi;

Nec

what about ten Pounds) they told him they could erect a Status of Braſs at that Price. Some time afterwards they acknowledged their Fault, and gave him what he asked, upon which he began his Ode in this Manner:

It is not mine, with forming Hand
 To make a lifeleſs Image ſtand

For ever on its Baſe;

But fly, my Verſes, and proclaim

To diſtant Realms, with deathleſs Fame,

That Pytheas conquer'd in the rapid Race.

25. *Multa Dircaum.*] When Pindar riſes into the Clouds, he has always Force enough to maintain and continue his Flight. When he deſcends from this Elevation, it is not that his Strength fails; his Deſcent has nothing of a Fall, and he has always Vigour ſufficient to riſe again.

DAC.

29. *Per laborem plurimum.*] The Language of Horace is very different from what is uſually ſpoken by modern Poets. He acknowledges, that his Poems had coſt him infinite Labour; but if

we

Or mourns some hapless Youth in plaintive Lay,
From his fond, weeping Bride, ah! torn away,
His Manners pure, his Courage, and his Name,
Snatch'd from the Grave, He vindicates to Fame.

Thus when the Theban Swan attempts the Skies,
A nobler Gale of Rapture bids Him rise;
But like a Bee, which through the breezy Groves,
With feeble Wing, and idle Murmurs roves,

Sits on the Bloom, and with unceasing Toil
From Thyme sweet-breathing culls his flowery Spoil;
So I, weak Bard! round Tibur's lucid Spring,
Of humbler Strain laborious Verses sing.

'Tis thine with deeper Hand to strike the Lyre,
When Cæsar shall his raptur'd Bard inspire,
And crown'd with Laurel, well-earn'd Meed of War,
Drag the fierce Gaul at his triumphal Car;

Than whom the Gods ne'er gave, or bounteous Fate
To human Kind a Gift more good or great,

Nor

we believe these Gentlemen, their Works are all *extempore*. However, this is certain, that we cannot employ too much Time in producing a good Piece, nor too little in composing a bad one.

SAN.

32. *Majore poeta plectro.*] Antonius is not only raised above Horace, but equalled even to Pindar; and that these Praises are not without Foundation, is a great Part of their Value. Antonius was a Poet, and in an Age when Poetry was in its highest Honour and Estimation. Birth and Fortune did not then possess the Place of all Kinds of Merit. Men of Letters had the Happiness of finding Erudition and Taste among the Great, to whom they presented their Works.

SAN.

36. *Sicambros.*] This Triumph, which the Poet promises, and which was designed for the Return of Augustus, was never carried into Execution. To avoid the Honours intended for him, he entered Rome in the Night, without informing the Senate of his Arrival. He went the next Day to the Capitol, and taking the Laurels off his Statues placed them at the Feet of Jupiter.

37. *Quo nihil majus meliusve.*] This Verse includes the greatest Praise, that can be given to Princes, who never can be truly great,
except

Nec dabunt, quamvis redeant in aurum

Tempora priscum.

40

Concines lætosque dies, & urbis

Publicum ludum, super impetrato

Fortis Augusti reditu, forumque

Litibus orbum.

Tum meæ (si quid loquar audiendum)

45

Vocis accedet bona pars; & ô sol

Pulcher, ô laudande, canam, recepto

Cæsare felix.

Tumque dum procedet, Iô triumphæ,

Non semel dicemus, Iô triumphæ,

50

Civitas omnis; dabimusque Divis

Thura benignis.

Te decem tauri, totidemque vaccæ;

Me tener solvet vitulus, relicta

Matre qui largis juvenescit herbis

55

In mea vota:

Fronte curvatos imitatus ignes

Tertium Lunæ referentis ortum,

Quà notam duxit niveus videri,

Cætera fulvus.

60

CARMEN

except they join Greatness and Goodness together. Augustus possessed these two valuable Qualities in an eminent Degree, for we must not judge of his Character by the first Years of his Reign. The Cruelties, which he then exercised, should be imputed to the Necessity of the Times, that hindered him from appearing what he really was. Or if we must allow that his Exercise of Power at first was that of a Tyrant, rather than of a King, we may be bold to say, that the End of it had more of a God than a Man. Seneca therefore can never be excused, who calls the Clemency of Augustus, a wearied Cruelty, *lassam crudelitatem*. DAC.

42. *Super impetrato*.] During the Absence of Augustus, Vows were made to the Gods for his Return, which the new Consuls repeated in 741, by Decree of the Senate, as appears by Medals and Inscriptions,

TORR.

45. Tum

Nor from the Treasures shall again unfold,
Though Time roll backward to his ancient Gold.

Be thine the festal Days, the City's Joys,
The Forum silenc'd from litigious Noise.
The public Games for Cæsar safe restor'd,
A Blessing oft with pious Vows implor'd.

Then, if my Voice can reach the glorious Theme;
Then will I sing, amid the loud Acclaim —
"Hail brightest Sun; in Rome's fair Annals shine;
"Cæsar returns — eternal Praise be thine."

As the Procession awful moves along,
Let Shouts of Triumph fill our joyful Song;
Repeated Shouts of Triumph Rome shall raise,
And to the bounteous Gods our Altars blaze.

Of thy fair Herds twice ten shall grateful bleed,
While I, with pious Care, one Steerling feed:
Wean'd from the Dam, o'er Pastures large he roves,
And for my Vows his rising Youth he proves;

His Horns like Luna's bending Fires appear,
When the third Night she rises to her Sphere;
And, yellow all the rest, one Spot there glows
Full in his Front, and bright as Winter Snows.

45. *Tum mea si quid.*] The Poet now beholds the Return of Augustus; he fancies himself in the Midst of the Festival; he can no longer contain his Joy, which breaks forth in redoubled Acclamations. His Expressions are spirited and natural; he speaks the Language of the Heart, and the Heart is always eloquent **SAN.**

49. *Tumque dum procedit.*] The Manuscripts read *inque* or *tueque dum procedis* or *procedit*. Doctor Bentley has had Patience to refute all Explications of our Interpreters; some of which are impertinent, others trifling, and all unworthy of Horace. The Correction therefore seems necessary, and *tum* in the preceding Strophe ought naturally to have *tumque* in the Beginning of this. Such are the Reasons, with which Mr. Cuninghame and Sanadon support the Correction. *Procedit* must be applied to Cæsar.

57. *Fronte curvatos.*] Horace admirably succeeds in Description of whatever is natural, from whence he loves this Kind of Painting.

CARMEN III. AD MELPOMENEN.

QUEM tu, Melpomene, semel
 Nascentem placido lumine videris,
 Illum non labor Isthmius
 Clarabit pugilem; non equus impiger
 Curru ducet Achaïo
 Victorem; neque res bellica Deliis
 Ornatum foliis ducem,
 Quòd regum tumidas contuderit minas,
 Ostendet Capitolio:
 Sed quæ Tibur aquæ fertile præfluunt,
 Et spissæ nemorum comæ,
 Fingent Æolio carmine nobilem.
 Romæ, principis urbium,
 Dignatur soboles inter amabiles
 Vatum ponere me choros;
 Et jam dente minùs mordeor invido.

O tes-

If any considerable Number of Odes had ever been translated with a Spirit equal to this by Bishop Atterbury, the present Work had never been attempted. By his Success we may be convinced, it is not impossible to render Horace into English without any great Loss of his original Beauties; but after such a Character of this Translation, it would be very little prudent to appear in Competition with that learned and ingenious Prelate, by attempting it after him.

They, who have Taste for whatever is delicate and natural in Poetry; for whatever is noble and elegant in Style, or flowing and harmonious in Numbers, must acknowledge, that there is not any Thing in Greek or Latin more finished and complete than this Poem. Such is the Judgement of all the Commentators, but Scaliger is so charmed with it, that he assures us he would rather have been Author of it than be King of Arragon.

Verf. 1. *Melpomene.*] Horace thanks the Muse for their Favors to him even in the Hour of Birth, and would thus insinuate

ODE III. TO MELPOMENE.

HE, on whose natal Hour the Queen
Of Verse hath smil'd, shall never grace
The Isthmian Gauntlet, or be seen*

First in the fam'd Olympic Race :
He shall not after Toils of War,

And taming haughty Monarchs Pride,
With laurel'd Brows conspicuous far,

To Jove's Tarpeian Temple ride :

But Him, the Streams which warbling flow

Rich Tibur's fertile Vales along,

And shady Groves, his Haunts, shall know

The Master of th' Æolian Song.

The Sons of Rome, majestic Rome!

Have plac'd Me in the Poet's Quire,

And Envy, now or dead or dumb,

Forbears to blame what They admire.

Goddeſs

to us, that he had received, in the first Moments of Life, what-
ever distinguished him afterwards. Such is that Happiness of
Genius; that Spirit of Poetry, which Art and Study may im-
prove, but which Nature alone can give; while the happy Pos-
sessor of these Blessings is insensible to the Glories either of
Peace or War, which the rest of Mankind pursue with so much
Danger and Fatigue.

SAN.

4. *Non equus impiger.*] The Commentators explain this Pas-
sage in two different Senses, both of which perhaps Horace had
in View. It is indifferent to the Construction whether we un-
derstand the Chariot, in which the Victors were carried home
from the Olympic Games, or that in which they won the
Prize. The Word *ducet* seems to incline to the first Meaning,
as it is often used to signify a processional Pomp.

9. *Oſtendet Capitolio.*] The Word *ostendet* is borrowed from the
Ceremo-

O testudinis aureæ

Dulcem quæ strepitum, Pieri, temperas :

O mutis quoque piscibus

Donatura cycni, si libeat, sonum :

20

Totum muneris hoc tui est,

Quod monstror digito prætereuntium

Romanæ fidicem lyrae.

Quod spiro, & placeo, si placeo, tuum est.

CARMEN

Ceremonies and Solemnities, which were made for Pomp and Ostentation. The Conqueror was shewn in his Triumph, in the Capital of the Empire, where he received the Homage of the World. *Ostentationis miles* signifies a Soldier dressed for a Review ; *Ostentationale vestimentum* is the Habit he wore. TONG.

17. *Testudinis aureæ.*] Horace uses the Epithet *aureus* to signify any Thing bright, beautiful, or lovely. *Copia aurea, fides aureum, mediocritas aurea.* The Poets have in the same Manner used the Words *roseus* and *purpureus*, for as Gold is the most precious of Metals, so a Rose is the sweetest of Flowers, and Purple the richest of Colours. SAN.

18. *Dulcem quæ strepitum.*] *Strepitus* properly signifies a disagreeable Noise, but as this was too rude to express the Sounds of the Muse's Lyre, Horace hath softened it, by the Figure Oxymoron, with the Epithet *dulcis*.

Temperas.] This Verb is derived from *tempus*, and holds its first Signification here, for *tempora & modos statuere*, to regulate the Times and Cadences of Music. SAN.

Goddeſs of the ſweet-ſounding Lute,
 Which thy harmonious Touch obeys,
 Who canſt the finny Race, though mute,
 To Cygnet's dying Accents raiſe,
 Thy Gift it is, that all, with Eaſe,
 Me Prince of Roman Lyrics own;
 That, while I live, my Numbers pleaſe,
 If pleaſing, is thy Gift alone.

12. *Mutis piſcibus.*] The Commentators explain this Paſſage, as if Horace alluded to a proverbial Expreſſion among the Greeks, which we have almoſt translated into Engliſh, *As mute as a Fiſh*. But the Poet, with a better Spirit, aſſerts the Power of the Muſe, who by forming the Lyre of the Shell of a Tortoiſe (from thence called *Tefudo*) had really given to a Fiſh a Voice more harmonious, than that of Swans. The Reader may find a Diſſertation upon this Paſſage, and on the ancient Lyre, in a Letter to the Royal Society by Mr. Molyneux, from whom this Note is taken.

21. *Totum muneris hoc tui eſt.*] The Praises, which Horace gives himſelf in this Ode, are happily tempered by the Correction *ſi placeo*, and by his Acknowledgments, that all his poetical Abilities are a Preſent from the Muſes. We ſhould allow ſomething for this Inſtance of Modeſty, becauſe it is not uſually a favourite Virtue among Poets.

SAN.

22. *Quid monſtror digito prætereuntium.*] This Mark of Honour among the Greeks and Romans is in Europe taken for an Affront, and in Perſia, the Perſon, who ſhews the Prince to another in this Manner, hath his Hand cut off upon the Spot for his Crime.

DAC.

CARMEN IV. DRUSI LAUDES.

QUALEM ministrum fulminis alitem
 (Cui rex Deorum regnum in aves vagas
 Permisit, expertus fidelem
 Jupiter in Ganymede flavo)
 Olim juvenas, & patrius vigor
 Nido laborum propulit inscium :
 Vernisque jam nimbis remotis,
 Infalitos docuere nifus

Venti

Translated by Dr. DUNKIN.

This Poem is so perfectly finished, that it has disarmed even the terrible Criticism of Scaliger, and obliged him to confess, that Horace excels himself and all Greece in this whole Ode. The first Part of it is of a Strain almost beyond Pindaric ; the Middle is elevated by a noble, just, pathetic Morality ; and the Conclusion is wrought with a masculine and vehement Eloquence.

Augustus had demanded two Poems from Horace ; one upon the Secular Games ; another on the Conquests of Drusus and Tiberius in Pannonia. He begins in this Ode with the Praises of Drusus, because it was his first Campaign, and because he was more beloved by Augustus and the Romans than Tiberius.

The Victory of Drusus over the Vindelici was gained in the Month of August 739 ; but it was not celebrated until the Return of Augustus in March 741. Horace was then fifty-three Years of Age.

SAN.

Verf. 1. *Qualem ministrum.*] The Beginning of this Ode is a little difficult by a long Parenthesis, which interrupts the Sense down to the seventeenth Line. *Rhæti & Vindelici videre Drusum sub Alpibus bella gerentem, qualem, &c.*

Ministrum fulminis.] Pliny tells us, that the Fiction of the Eagle's carrying Jupiter's Thunder, was founded upon an Experience, that this is the only Bird never destroyed by Lightning. But this Experience appears very doubtful, and the Title seems rather to be given it, for its remarkable Strength and Swiftnefs. It was employed to carry Ganymede to Heaven, whom the Gods, as Xenophon

ODE IV. *The Praises of DRUSUS.*

AS the majestic Bird of towering Kind,
Who bears the Thunder through th' ætherial
Space,

(To whom the Monarch of the Gods assign'd,
Dominion o'er the vagrant, feather'd Race,
His Faith approv'd, when to the distant Skies
From Ida's Top he bore the Phrygian Prize)

Sprung from his Nest, by sprightly Youth inspir'd,
Fledg'd, and exulting in his native Might,
Novice to Toils, but as the Clouds retir'd,

And gentler Gales provok'd a bolder Flight,
On sailing Wings through yielding Air explor'd
Unwonted Paths, and panted while he soar'd :

Anon

nophon informs us, thought worthy of Immortality for an Understanding and Wisdom far above his Age.

7. *Vernisq̃ue jam nimbis remotis.*] This Passage hath been very ill treated. It hath been altered, abused, defended, and all without Necessity. The vulgar Reading *verni*, which the Commentators applied to *venti*, appearing in all the common Editions, gave Occasion to Scaliger to treat our Author with too just a Severity. An Eagle, says he, does not bring forth its Young until the Beginning of Spring; it broods on them during thirty Days; in the Month of August they are scarce able to fly for Prey, and are yet very feeble in September; the Poet therefore greatly mistakes when he says, that a young Eagle is strong enough in Spring to seize its Prey, or to fight with Dragons.

Instead of inquiring how weakly Torrentius and Mr. Dacier have defended their Poet against the Critic, let us correct the Text according to several ancient Manuscripts, and the Sense will be plain and just; that in the End of Spring an Eagle leaves his Nest to try his Wings, to prove his first Flight, and attempts no more,

SAN.

9. *Mon*

Venti paventem; mox in ovilia
Demisit hostem vividus impetus;

10

Nunc in reluctantes dracones

Egit amor dapis atque pugnae:

Qualemve lætis caprea pascuis

Intenta, fulvæ matris ab ubere

Jam jamque depulsum leonem,

15

Dente novo peritura, vidit:

Videre Rhœtis bella sub Alpibus

Drusum gerentem Vindelici; quibus

Mos unde deductus per omne

Tempus Amazoniâ securi

20

Dextras obarmet, quærere distuli:

Nec

9. *Mox in ovilia.*] It may be worth remarking with how much Judgement Horace has formed these Images. The Eagle, by an Impetuosity natural to his Kind, soon leaves his Nest; but not daring to venture far, he waits until the Clouds are entirely dispersed, and being no longer apprehensive of Storms, he abandons himself by Degrees to the Winds, which teach him to fly. Some Months afterwards finding his Pinions stronger, and receiving less Nourishment from those, who brought him forth, he is pressed by Hunger and his natural Impetuosity to seek his Prey, and then makes his first Flight at Lambs and Sheep. At last, being satisfied that his Strength is equal to his Courage, he dares to attack the most terrible of his Enemies. Nothing can be more just than this Gradation, and it is marked not only by the Actions, but by the Propriety of the Terms. *Patrius vigor propulit; vividus impetus demisit; amor dapis atque pugnae egit.* *Jam, mox,* and *nunc* naturally divide these three Actions, and give to each of them its proper Time. DAC.

11. *In reluctantes dracones.*] Pliny describes an Eagle's Combat with a Dragon as most doubtful and dangerous. The Dragon, by a malignant Avidity, searches for an Eagle's Eggs, who therefore seizes him, wherever they meet. But the Dragon rolling himself round his Wings, they frequently fall down together to the Earth.

15. *Jam jamque*] This Place is acknowledged by all the Commentators to be faulty, nor have they spared their Corrections. Some are divided between *mane* and *nocte*, others read *laete*, and *sponie*. Neither of the two first Words is preferable to the other,

Anon to ravage in the fleecy Fold,
 The glowing Ardour of his youthful Heart
 Pour'd the beak'd Foe; now more maturely bold
 With Talons fierce precipitant to dart
 On Dragons fell, reluctant in the Fray;
 Such is his Thirst for Battle, and for Prey:

Or as a Lion through the Forest stalks,
 Wean'd by his tawny Dam from milky Food;
 A Goat descries him from her flowery Walks,
 First doom'd to stain his youthful Jaws with
 So Drusus look'd tremendous to his Foes, [Blood:
 Beneath the frozen Height of Alpine Snows.

The Rhœtian Bands beheld him such in War,
 Those daring Bands, who with triumphant Joy
 Were wont to spread their baneful Terrors far,
 Tam'd by the Conduct of the martial Boy,
 Felt

as appears by the Refutations of those who dislike either of them; besides, Morning and Night are equally indifferent to the Action which the Poet describes. *Laſte* has an Air of a Glossary, *ex glossa inreſſit*, says Mr. Cuninghame, and *ſponte* makes a manifest Contradiction with *depulſum*. The present Correction *jcm jamque*, which we owe to Mr. Kuſter, is received by Mr. Sanadon, and is of ſufficient Authority, ſince it is uſed by Cicero, Seneca, and Valerius Flaccus, to expreſs a Time paſt.

17. *Rhœtis bella ſub Alpibus.*] This Reading appears in an ancient Manuſcript, and has been received by all the late Reformers of the Text of Horace. The Poet could not juſtly ſay, that the Rhœti and Vindelici both ſaw Druſus in Arms, for Velleius expreſſly tells us, that the Rhœti were conquered by Tiberius. *Alpes Rhœtæ* is uſed for *Rhœtica* or *Rhœtorum*, as *venena Colchæ*, *Maura jacula*, *Ita'um cœlum*.

19. *Quibus mos unde deduſtus.*] The four following Verſes are entirely proſaic, and unworthy of this Poem, yet Horace might have had his Reaſons for writing them, although he knew their Faults. Perhaps it might have been a common Queſtion, ariſing in Converſation upon the Conqueſt of Druſus, from whence the Vindelici were armed with Axes like the Amazons. Perhaps theſe four Lines were written in Ridicule of ſome Poet of that

Nec scire fas est omnia. Sed diu

Lateque viatrices catervæ

Consiliis juvenis repressæ,

Sensere quid mens rite, quid indoles

Nutrita faustis sub penetralibus

Possit, quid Augusti paternus

In pueros animus Neronēs.

Fortes creantur fortibus; & bonis

Est in juvenis, est in equis patrum

Virtus; nec imbellem feroces

Progenerant aquilæ columbam.

Doc-

Time, who in celebrating this Victory of Drusus had amused himself in searching into the Origin of this Custom, or had given some ridiculous Reasons for it. These are but Conjectures, yet it is better to have Recourse to Conjecture, than to condemn a great Poet too lightly.

Thus Mr. Dacier endeavours to defend Horace, who, in Mr. Sanadon's Opinion, better defends himself against this impertinent Parenthesis, and all the Manuscripts. This Critic therefore strikes it out as unworthy of the Poet, and absolutely foreign to his Subject. The Verb *obarmore* is unknown to all Authors of pure Latinity, and although this Reason alone were not sufficient for rejecting it, yet he thinks, that he may justly render it suspected in a Passage, which is so wholly liable to Suspicion. *Sed*, which appears at the End of these bad Verses, cannot agree with *videre Drusum bella gerentem*. The Connexion obliges us to read *et*, and they, who added this Parenthesis, would not have changed it into *sed* but to avoid using *omnia et*, which they could not reconcile to the Verse. They have likewise given themselves no little Trouble to find by what Adventures these Axes passed from the Amazons to the Vindelici; and Servius, or his Compilers, have formed an Alliance between these Nations purely imaginary, and of which there are not any Traces in History. It seems beyond all Probability, that the Poet, in one of his boldest Flights, should be phlegmatic enough to write this cold and useless Parenthesis, which neither forms any Connection of Profody with the Verses preceding or following, and which may be wholly taken away without disordering either the Measure or the Strophe.

Although the present Editor was not bold enough to strike these Lines out of the original Text, yet the Gentleman, who translated the Ode, did not think them worth translating.

23. *Diu lateque.*] Every Word in these Lines is of Weight, and

Felt what true Courage could atchieve, when led
By bright Example, and by Virtue bred;

Felt how Augustus with paternal Mind

Fir'd the young Neros to heroic Deeds,

The Brave and Good are Copies of their Kind:

In Steers laborious, and in generous Steeds

We trace their Sires; nor can the Bird of Jove,

Intrepid, fierce, beget th' unwarlike Dove. Yet

as if they were written in Coldness of Understanding, not in a Warmth of Imagination. Drusus was young; his Enemies were accustomed to conquer, and had spread their Victories on every Side, *diu lateque victoribus catervæ*; his Success was not an Effect of a happy Temerity, but of a Conduct equal to his Valour, *confiliis repræstæ*.

SAN.

24. *Repressæ*.] We should read neither *revinctæ* nor *revictæ*. The first has no Meaning; the second is a Term of Law never used in War. The Reading, which this Edition follows, and which Mr. Sanadon received, appears in several Manuscripts, and in the Scholiast, from whence Dr. Bentley first altered the Text. It is probable that some young Grammarian, fond of Antithesis and the Play of Words, fancied it was prettier to read *revictæ*, in Opposition to *victoribus*.

25. *Mens rite, quid indoles*.] The Poet unites the Qualities of the Understanding, *mens*, and the Qualities of the Heart, *indoles*. The first is the Cause of that Conduct, which, in the preceding Verse, is called *consilia*, and the other is the Source of Courage. *Rite* is a religious Term, and used here as if the Palace of Augustus were the Temple of a God, from whence the Poet calls it *sancta penetralia*. *Penetrale* was an Apartment, in which the Statues of the domestic Gods were placed.

DAC.

27. *Quid Augusti paternus*.] Tiberius Nero died in the same Year in which he had yielded his Wife Livia to Augustus, and by his last Will named that Prince not only a Guardian of Tiberius, who was then four Years old, but of Drusus, who was born three Months after his Mother was married to Augustus. In this Manner the Emperor was a second Father to both the Neros.

The People suspected, that Augustus had some Correspondence with Livia while she lived with her first Husband, and had made a Proverb, *Happy the Parents whose Children are born three Months after Marriage*. From whence Mr. Dacier thinks, that Horace, to avoid the seeming to mean this scandalous Report, has made use of the Name of Tiberius, with that of Drusus. But perhaps the Poet never thought of such a Delicacy.

30. *Est in juvenis, est in equis*.] The usual Manner of pointing these

Nec scire fas est omnia. Sed diu

Lateque viſtrices catervæ

Conſiliis juvenis reſpreſſæ,

Senſere quid mens rite, quid indoles

Nutrita fauſtis ſub penetralibus

Poſſet, quid Auguſti paternus

In pueros animus Neronēs.

Fortes creantur fortibus; & bonis

Eſt in juveniſ, eſt in equis patrum

Virtus; nec imbellem feroces

Progenerant aquilæ columbam.

Doc.

Time, who in celebrating this Victory of Drufus had amuſed himſelf in ſearching into the Origin of this Cuſtom, or had given ſome ridiculous Reaſons for it. Theſe are but Conjectures, yet it is better to have Recourſe to Conjecture, than to condemn a great Poet too lightly.

Thus Mr. Dacier endeavours to defend Horace, who, in Mr. Sanadon's Opinion, better defends himſelf againſt this impertinent Parentheſis, and all the Manuſcripts. This Critic therefore ſtrikes it out as unworthy of the Poet, and abſolutely foreign to his Subject. The Verb *ubarmore* is unknown to all Authors of pure Latinity, and although this Reaſon alone were not ſufficient for rejecting it, yet he thinks, that he may juſtly render it ſuſpected in a Paſſage, which is ſo wholly liable to Suſpicion. *Sed*, which appears at the End of theſe bad Verſes, cannot agree with *videre Drufum bella gerentem*. The Connexion obliges us to read *et*, and they, who added this Parentheſis, would not have changed it into *ſed* but to avoid uſing *omnia et*, which they could not reconcile to the Verſe. They have likewiſe given themſelves no little Trouble to find by what Adventures theſe Axes paſſed from the Amazons to the Viindelici; and Servius, or his Compilers, have formed an Alliance between theſe Nations purely imaginary, and of which there are not any Traces in Hiſtory. It ſeems beyond all Probability, that the Poet, in one of his boldeſt Flights, ſhould be phlegmatic enough to write this cold and uſeleſs Parentheſis, which neither forms any Connection of Proſody with the Verſes preceding or following, and which may be wholly taken away without diſordering either the Meaſure or the Strophe.

Although the preſent Editor was not bold enough to ſtrike theſe Lines out of the original Text, yet the Gentleman, who tranſlated the Ode, did not think them worth tranſlating.

23. *Diu lateque.*] Every Word in theſe Lines is of Weight, and

Felt what true Courage could atchieve, when led
 By bright Example, and by Virtue bred;
 Felt how Augustus with paternal Mind
 Fir'd the young Neroes to heroic Deeds,
 The Brave and Good are Copies of their Kind:
 In Steers laborious, and in generous Steeds
 We trace their Sires; nor can the Bird of Jove,
 Intrepid, fierce, beget th' unwarlike Dove. Yet

as if they were written in Coldness of Understanding, not in a Warmth of Imagination. Drusus was young; his Enemies were accustomed to conquer, and had spread their Victories on every Side, *diu lateque victrices catervæ*; his Success was not an Effect of a happy Temerity, but of a Conduct equal to his Valour, *confiis repræssæ*.

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39. *Est in juvenis, est in equis*.] The usual Manner of pointing these

Doctrina sed vim promovet insitam,
Rectique cultus pectora roborant;

Utcunque defecere mores,

33

Dedecorant bene nata culpæ.

Quid debeas, ô Roma, Neronibus,
Testis Metaurum flumen, & Asdrubal

Devictus, & pulcher fugatis

Ille dies Latio tenebris,

40

Qui primus almâ risit adoreâ;

Dirus per urbes Afer ut Italas,

Ceu flamma per tædas, vel Eurus

Per Siculas equitavit undas.

Post

these Lines is *Fortes creantur fortibus & bonis: Est in juvenis*, &c. The present Edition follows Mr. Sanadon. The Expression is more just, and is supported by the greater Number of Manuscripts, and by the ancient Venetian Edition.

33. *Doctrina sed vim.*] Courage and Virtue descend to us from our Ancestors, but Education forms them into Strength and Perfection. This Education the Poet expresses by *doctrina*, *recti cultus*, and *mores*; when they fail, *utcunque defecere*, this Happiness of Birth is disgraced and corrupted by Vice and Folly. BOND.

37. *Quid debeas, ô Roma.*] Our geometrical, methodical Poets may look upon these ten last Strophes, as the Wandering of an irregular Imagination. In all the Sciences Reason directs the Understanding, but leads us by different Ways to the End which she proposes. She dictates upon Parnassus other Lessons, than what would be agreeable to the School of Archimedes, nor can we accuse the Lyric Poet, who speaks in this Ode, of having transgressed the Rules of his Art. After saying, that Drusus inherits the Valour of his Ancestors, he chuses the most illustrious of them, who had saved the Republic by putting a Stop to the Fortune of the most dreadful of her Enemies. He dwells upon this Victory so glorious to the House of Drusus, and yet takes care to return to his Subject in the last Strophe. If this be wandering, it is the wandering of Reason. SAN.

Neronibus.] Claudius Nero being encamped in Lucania in View of Hannibal, went with six thousand Foot and a thousand Horse to join his Collegue Salinator, and oppose the Passage of Asdrubal, who was bringing a considerable Reinforcement to his Brother. This Diligence preserved Italy, for Asdrubal was defeated near the River Metaurus, and Nero, returning to his Camp before the Carthaginians perceived he had been absent, ordered Asdrubal's Head to be thrown into Hannibal's Camp, who cried out, *Agnosce Fortunam Carthaginis*, I acknowledge the Fate of Carthage. HO.

Yet sage Instructions to refine the Soul,
 And raise the Genius, wonderous Aid impart,
 Conveying, inward as they purely roll,
 Strength to the Mind, and Vigour to the Heart :
 When Morals fail, the Stains of Vice disgrace
 The fairest Honours, and the noblest Race.
 How much the Grandeur of thy rising State
 Owes to the Neroes, Rome imperial, say ;
 Witness Metaurus, and the dismal Fate
 Of vanquish'd Asdrubal, and that glad Day,
 Which first auspicious, as the Darkness fled,
 O'er Latium's Face a Tide of Glory shed ;
 Resistless in his Rage, before that Day
 The Carthaginian with vindictive Ire
 Through our fair Cities urg'd his cruel Way,
 As through the pitchy Pines destructive Fire
 Devours its Course ; or as when Eurus raves,
 And howling rides the mad Sicilian Waves.

G 3

The

Horace hath chosen this Action, not only because it was one of the most important performed by the Family, but because Drusus and Tiberius were descended from both these Consuls. Valerius Maximus, speaking of the Quarrel between these two great Men during their Censorship, cries out with Reason, If any God had told them, that their Blood, after having flowed through the Veins of so many illustrious Persons, should unite to form our Prince (Tiberius) the Safety of the State, they would have renounced their Hatred, and joined in the strictest Amity, that they might leave to their common Descendant their Country to be preserved, which they themselves had preserved. DAC.

28. *Metaurum flumen.*] For the River Metaurus, as we find in this Author, *Medum flumen*, and *Rbenum flumen*.

40. *Fugatis Latio tenebris.*] This Day really dissipated the Darkness, which covered Italy. The Romans had been defeated in several Battles, and if Asdrubal had joined his Brother, the Fate of Rome had been inevitable. In all Authors the Word *Darkness* signifies Misfortune, Ruin, and Perdition ; as the Word *Light* is used to express Happiness, Victory, and Safety. DAC.

41. *Alma risti adorâ.*] *Adorâ* was properly a Distribution of Corn, which was made to the Soldiers after a Victory, from whence it was used for Victory itself.

43. *Equi-*

Post hoc secundis usque laboribus

Romana pubes crevit, & impio

Vastata Pœnorum tumultu

Fana Deos habuere rectos ;

Dixitque tandem perfidus Annibal :

Cervi, luporum præda rapacium,

Sectamur ultro, quos opimus

Fallere & effugere est triumphus.

Gens, quæ crematâ fortis ab Illo,

Jactata Tuscis æquoribus sacra,

Natosque, maturosque patres

Pertulit Ausonias ad urbes ;

Duris ut ilex tonsa bipennibus

Nigræ feraci frondis in Algido,

Per damna, per cædes, ab ipso

Ducit opes animumque ferro.

Non Hydra secto corpore firmior

Vinci dolentem crevit in Herculem,

Monstrumve submittere Colchi

Majus, Echioniæve Thebæ.

Merfès

43. *Equitavit undas.*] An Expression most bold and beautiful. We find it frequently used by the sacred Writers. *To ride upon the Winds*; *The Lord rideth upon the swift Cloud*; *Extol him that rideth on the Heavens*. From whence Shakespear, *to ride on the curl'd Clouds*; and Milton, *to rise the Air in Whirlwind*.

45. *Secundis usque laboribus*] Horace might very justly say, that the Roman Armies, *Romana pubes*, were successful after the Defeat of Asdrubal, for from that Time they were in a Condition not only of resisting Hannibal, but even of revenging upon Africa the Calamities, which the Carthaginians had brought upon Italy. TORR.

46. *Impio tumultu*] *Impious*, because Hannibal had never spared even the Temples of the Gods. It has been remarked, that the Word *tumultus* was usually applied to civil Wars, and perhaps it is used here, because this War was in Italy, and that Hannibal had engaged many Cities and Provinces in his Party. DAC.

48. *Deos rectos.*] While the Carthaginians carried Fire and Sword through Italy, destroying the Temples, and whatever was most sacred, the Gods seemed overthrown, and insensible to their Outrage, *jacebant Dii*, but the Valour of Claudius and Nero raised them again to the Defence of Italy and Rome. SAN.

The Roman Youth, improving by their Toils,
 With better Fate now wield the vengeful Sword,
 And see those Temples, which were once the Spoils
 Of Tyrian Rapine, to their Gods restor'd;
 When faithless Hannibal at length express'd
 The boding Sorrows of his anxious Breast:

- “ Like Stags, of coward Kind, the destin'd Prey
 “ Of ravening Wolves, we unprovok'd defy
 “ Those, whom to baffle is our fairest Play,
 “ The richest Triumph we can boast, to fly.
 “ For mark that Race, which to the Latian Shore
 “ Their Gods, their Sons, their Sires, intrepid bore.
 “ That Race, long tost upon the Tuscan Waves,
 “ Are like an Oak upon the woody Top
 “ Of shaded Algidus, embrown'd with Leaves,
 “ Which, as keen Axes its green Honours lop,
 “ Thro' Wounds, thro' Losses no Decay can feel,
 “ Collecting Strength and Spirit from the Steel.
 “ Not Hydra stronger, when dismember'd, rose
 “ Against Alcmena's much-enduring Son,
 “ Grieving to find, from his repeated Blows,
 “ The Foe redoubled, and his Toil begun;
 “ Nor Colchis teem'd, nor Echionian Thebes
 “ A feller Monster from their bursting Glebes. “ In

50. *Cervi luporum præda.*] This Eulogium of the Romans is in itself magnificent, but it becomes infinitely more valuable in the Mouth of Hannibal. It is surprising, that our Poets know not how to form such Harangues as this, which are usually the most beautiful Parts of Horace, into their Lyric Poems. Certainly they are sensible of the Difficulty, and unwilling to venture their Reputation. SAN.

53. *Quæ crematâ fortis ab Ilia.*] The Trojans collected Strength from their Misfortunes, and the Poet shews, by this Instance of Hannibal, that the Romans had not degenerated from their Ancestors.

63. *Monstrumæ.*] Two Prodigies perfectly alike happened in two different Countries. Jason sowed the Teeth of a Dragon in Colchis, and Cadmus did the same in Beotia two hundred Years

Merces profundo, pulchrior evenit :

Luere, multâ proruit integrum

Cum laude victorem, geritque

Prœlia conjugibus loquenda.

Carthagini jam non ego nuntios

Mittam superbos : occidit, occidit

Spes omnis, & fortuna nostri

Nominis, Asdrubale interemto.

Nil Claudiae non perficient manus ;

Quas & benigno numine Jupiter

Defendit, & curæ sagaces

Expediunt per acuta belli.

CARMEN

afterwards. The Teeth were instantly transformed into Men, who destroyed each other. Echion, with four others, who remained of those sown by Cadmus, assisted him in building the Walls of Thebes, from whence the Poet calls it Echionæ Thebæ.

CRUQ.

66. *Multa proruit integrum.*] *Integer* either signifies a Man, who never fought, or who was never conquered, and in either Sense may be applied to Asdrubal.

Proruit . . . geritque.] This Reading is of several ancient Manuscripts, and better agrees with *evenit*.

SAN.

68. *Conjugibus loquenda.*] These Words will bear a different Meaning, according to their different Construction; either that Pleasure, which a Soldier takes in recounting the Particulars of his Wars to his Wife; or that these Wars shall be a Subject of Grief to the Wives, who shall lament the Death or Captivity of their Husbands, taken Prisoners or slain by the victorious Romans.

69. *Carthagini jam non ego.*] After the Battle of Cannæ, Hannibal sent his Brother Mago to Carthage with the News of his Victory. He talked in very pompous Terms of Hannibal's Success, and ordered all the Rings, which had been taken from the Roman Knights, to be thrown before the Gate of the Senate-House, that the Senators might compute from thence the Number of the slain. To this Story the Poet alludes.

LAMB.

73. *Nil Claudiae non.*] The Poet now resumes the Subject of his Ode, nor are these Words to be applied only to Claudius Nero, but to all his Descendants, particularly to Drusus.

TORR.

74. *Benigno*

- " In Ocean plunge them, they emerge more bright;
 " At Arms oppose them in the dusty Field,
 " With routed Squadrons they renew the Fight,
 " And force your yet unbroken Troops to yield,
 " And Battles wage, to be the future Boast
 " Of their proud Consorts o'er our vanquish'd Host.
 " To lofty Carthage I no more shall send
 " Vaunts of my Deeds, and Heralds of my Fame;
 " My boundless Hopes, alas! are at an End,
 " With all the flowing Fortune of our Name:
 " Those boundless Hopes, that flowing Fortune, all
 " Are dash'd, and bury'd in my Brother's Fall."

The Claudian Race, those Favourites of the Skies,
 No Toil shall damp, no Fortitude withstand;
 Superior they to Difficulties rise,
 Whom Jove protects with an indulgent Hand;
 Whom cautious Cares, preventing Wiles afar,
 Guide through the Perils of tumultuous War.

74. *Benigno numine Jupiter.*] By the first Actions of Drusus the Poet judges, that there was not any Success, which the Romans might not promise themselves from the Valour of this young Prince. He founds his Prediction upon the Protection of the Gods, who were the peculiar Guardians of his House, and upon the Virtues, which Drusus had shewn in such dangerous Occasions. Thus he gives us a noble Precept of Morality, that in Affairs, in which we are best assured of the Assistance of the Gods, we ought not to neglect whatever depends upon our own Labours to procure Success.

SAN.

76. *Per acuta belli.*] *Acuta belli* does not signify the Stratagems and Arts, but the Dangers of War. The Metaphor is taken from a Person, who travels in a Road, where the Stones are sharp and pointed. We find *incerta belli*, and *subita belli* in Tacitus and Livy. *Negotia* must be understood in all these Expressions.

TORR.

CARMEN V. AD AUGUSTUM.

DIVIS orte bonis, optime Romulæ
Custos gentis, abes jam nimium diu:
Maturum reditum pollicitus patrum

Sancto concilio, redi.

Lucem redde tuæ, dux bone, patriæ; 5

Instar veris enim, vultus ubi tuus

Affulsit populo, gravior it dies,

Et soles melius nitent.

Ut mater juvenem, quem Notus invido

Flatu Carpathii trans maris æquora 10

Cunctantem spatio longius annuo

Dulci dislinet à domo,

Votis, ominibusque, & precibus vocat;

Curvo nec faciem litore demovet:

Sic

We cannot imagine any thing more tender, than the Sentiments of this Ode, in which the Poet not only shews the Love and Veneration of the Romans for Augustus, and with what Impatience they wish for his Return, but tells him, why they adore him, and by this means draws a beautiful Picture of that Happiness, which they enjoyed under his Reign.

The second Ode of this Book was composed upon the Hopes of seeing him return to Rome, and this was written upon his Delay. The first is animated with a Pindaric Spirit of Joy and Triumph; the second is filled with Sentiments of Tenderneſs and Affection. One is the Fruit of the Imagination; the other is the natural Expression of the Heart.

The Consuls of the Year 741 made their public Vows for the happy Return of their Emperor, and perhaps this Ode was written upon the Day of the Ceremonies. SAN.

Vers. 1. *Divis orte bonis.*] Whom the propitious Gods have given to human Kind. *Divis bonis* is here an Ablative absolute, and does not depend upon *orte*, which some Interpreters think, as if the Poet means, that Augustus was descended from the Gods, from Venus and Cæsar, whom the Romans had deified. DAC.

3. *Maturum*

ODE V. TO AUGUSTUS.

PROPITIOUS to the Sons of Earth
(Best Guardian of the Roman State)

'The heavenly Powers beheld thy Birth,
And form'd thee glorious, good and great;
Rome and her holy Fathers cry, thy Stay
Was promis'd short, ah! wherefore this Delay?

Come then, auspicious Prince, and bring
To thy long gloomy Country, Light,
For in thy Countenance the Spring
Shines forth to cheer thy People's Sight;
Then hasten thy Return, for, Thou away,
Nor Lustre has the Sun, nor Joy the Day,

As a fond Mother views with Fear
The Terrors of the rolling Main,
While envious Winds, beyond his Year,
From his lov'd Home her Son detain;
To the good Gods with fervent Prayer she cries,
And catches every Omen as it flies;

Then anxious listens to the Roar
Of Winds, that loudly sweep the Sky;
Nor, fearful, from the winding Shore,
Can ever turn her longing Eye:

Smit

3. *Maturum reditum pollicitus.*] Augustus was absent from Rome about two Years and an half, and his Promise of a speedy Return, made his Absence more insupportable. SAN.

17. *Votis, ominibusque, & precibus.*] This Description, if applied to Augustus, is perfectly true and historical. The Romans offered Vows publicly and solemnly to the Gods for his Return.

Sic desideriiis ista fidelibus

15

Quærit patria Cæsarem.

Tutus bos etenim rura perambulat :

Nutrit prata Ceres, almaque Fauſtitas :

Pacatum volitant per mare navitæ :

Culpari metuit fides :

20

Nullis polluitur caſta domus ſupris :

Mos & lex maculoſum edomuit nefas :

Laudantur ſimili prole puerperæ :

Culpam pœna premit comes.

Quis

17. *Tutus bos etenim.*] The Reasons of that Love, which the Romans had for Auguſtus, were the Peace and Happineſs of his Reign; and however beautiful the Picture is, we cannot ſay there is any Flattery in it; at leaſt, Hiſtorians ſpeak in the ſame Language. In his twentieth Year, ſays Velleius, all his Wars, both civil and foreign, were ended. Peace returned, the Fury of Arms ceaſed, the Laws reſumed their Power, Juſtice recovered its Authority, the Senate its majeſty. The ancient Form of the Republic was reſtored, the Fields began to be cultivated, Religion to be revered, and every Man's Property ſecured.

Prata perambulant.] This Correſtion was made by Le Fevre, and is received into the Text by Mr. Sanadon. It is confeſſed, that the Repetition of *rura* has a disagreeable Effect, and even makes the firſt Phraſe uſeleſs, *bos rura perambulat*, which is contained by Suppoſition in *nutrit rura Ceres*. To ſay, that Ceres nourishes the Harveſt, and brings it to Maturity, is to ſuppoſe that the Earth has been cultivated. Beſides, *perambulare* can never ſignify any Labour ſo ſevere, as the Plowing of Bullocks; for this Verb, in its proper Signification, can only mean an eaſy Motion, free from Pain and Trouble.

18. *Almaque Fauſtitas.*] This Goddeſs was the Grace of Heaven, *Faſtentia divina*; by which was underſtood a pure Air and wholeſome Showers; *aquæ ſalubres*, & *Jovis auræ*. LE FEVRE.

20. *Culpari metuit fides.*] The Verb *metuere* does not mean an Impoſſibility of any Fact, but an attentive Apprehenſion and exact Circumſpection, that it ſhall not happen. *Gratia rixarum metuens*, the Graces, who avoid all Occaſions of Quarrels. *Caſtitas mutuens alterius viri*, is a conjugal Fidelity, which is alarmed at whatever attempts to corrupt it; and *Fides quæ culpari metuit*, is an Honesty, ever upon its Guard againſt being ſeduced. SAN.

Smit with as faithful, and as fond Desires,
Impatient Rome her absent Lord requires.

Safe by thy Cares her Oxen graze,
And yellow Ceres clothes her Fields :
The Sailor plows the peaceful Seas,
And Earth her rich Abundance yields ;
While nobly conscious of unsullied Fame,
Fair Honour dreads th' imputed Sense of Blame.

By Thee our wedded Dames are pure
From foul Adultery's Embrace ;
The conscious Father views secure
His own Resemblance in his Race :
Thy chaste Example quells the spotted Deed,
And to the Guilt thy Punishments succeed.

Who

21. *Nullis polluitur.*] Horace often complains of the Corruption of Manners in his Time, and attributes to the frequent Adulteries those Calamities, with which Italy was afflicted. Augustus by his domestic Example contributed greatly to correct the Licentiousness and Disorders of the Romans ; and his Laws of Adultery, Chastity, and Marriage, perfected what he had so happily begun.

DAC.

23. *Laudantur.*] This Expression appears too general ; for in strict Construction, it must signify either that the Children resembled their Mothers, or were like each other : but neither of these is the Poet's Meaning.

SAN.

The Ancients had a good Opinion of a Woman's Virtue, whose Children resembled her Husband, and they pretended even to know the real Fathers by this Resemblance. Hesiod reckons it among the Felicities of good Men, that their Wives bear Children in their Likeness ; and Theocritus imagines, that the Child will betray the Mother's Wandering. We have been long convinced that this Opinion is false ; but perhaps our Women, says Mr. Dacier, are not happier by the Conviction ; for if we do not suspect a Wife's Virtue when her Children are not like her Husband, so we do not take it as a Proof of her Chastity, that they really resemble him.

Quis Parthum paveat? quis gelidum Scythen? 25

Quis, Germania quos horrida parturit

Fœtus, incolumi Cæsare? quis feræ

Bellum curet Iberiæ?

Condit quisque diem collibus in suis,

Et vitem viduas ducit ad arbores: 30

Hinc ad vina redit lætus, & alteris

Te mensis adhibet Deum:

Te multâ prece, te prosequitur mero

Defuso pateris; & Laribus tuum

Miscet numen, uti Græcia Castoris 35

Et magni memor Herculis.

Longas ô utinam, dux bone, ferias

Præstes Hesperia, dicimus integro

Sicci

25. *Quis Parthum paveat.*] Augustus had either subdued, or reduced to Peace the whole East, North, and West. The East is marked by Parthia; the North by Scythia and Germany; and the West by Spain. Dion reckons the Reduction of Spain, by sending Colonies thither, to be one of the happiest Successes of Augustus in this Expedition.

29. *Condit quisque diem.*] *Condere diem*, as in Virgil *condere soles*, is properly *to inter the Day*; *to finish or pass it entirely*: for the Metaphor is taken from the Interment of a dead Body. DAC.

It seems to be a very hard Expression, and very unnatural to the gay Spirit of this Part of the Ode to say, *that every Man buries the Day in his own Hills*. This Translation has given the Words another Meaning, and perhaps a more pleasing and poetical Image.

31. *Et alteris te mensis.*] The Romans used two Tables in their Entertainments: the first for Meat, the second for Fruits. At the second Table they sung Hymns, performed their Libations, &c. After the Battle of Actium, the Senate decreed, that Libations should be made to Augustus, not only in private, but public Feasts, and the Year following they ordered, that he should have a Place in the Hymns among the Gods.

34. *Et Laribus tuum miscet numen.*] The Lares were not only the tutelary Deities of particular Persons, but of the whole Empire, and the Romans, by numbering Augustus among these Gods, declared, that each Person acknowledged him to be the Master and Guardian of his Family,

DAC.

35. *Uti*

Who shall the faithless Parthian dread,
 The freezing Armies of the North,
 The enormous Youth, to Battle bred,
 Whom horrid Germany brings forth?
 Who shall regard the War of cruel Spain,
 If Cæsar live secure, if Cæsar reign?

Safe in his Vineyard toils the Hind,
 Weds to the widow'd Elm his Vine,
 'Till the Sun sets his Hill behind,
 Then hastens joyful to his Wine,
 And in his gayer Hours of Mirth implores
 Thy Godhead to protect and bless his Stores.

To thee he chaunts the sacred Song,
 To thee the rich Libation pours;
 Thee, plac'd his Household Gods among,
 With solemn, daily Prayer adores;
 So Castor and great Hercules of old
 Were with her Gods by grateful Greece enroll'd.

Gracious and good, beneath thy Reign
 May Rome her happy Hours employ,
 And grateful hail thy just Domain
 With pious Hymns and festal Joy:

Thus

35. *Ut Græcia Castoris.*] The Construction of this Sentence hath been greatly mistaken by some Interpreters, who join *memor* with *Herculis*. *Ut Græcia memor miscet Diis numen Castoris & Herculis.* DAC.

37. *Longas ô utinam.*] The Romans in their present happy Condition, could only pray to Augustus for a Continuance of his Protection, and of their Felicity. It is remarkable, that this Verse and half the next are taken from the Hymns, which were address'd to the Emperor, as manifestly appears by *dicimus integro* &c. As this gives an inexpressible Grandeur and Beauty to the Ode, it is surprising, that the Commentators never perceived it. DAC.

38. *Dicimus*

160. Q. HORATII FLACCI CARMINUM Lib. 4.
Sicci manè die, dicimus uvidi,
Quum sol Oceano subest.

40

38. *Dicimus integro.*] The following Lines prove the Remark in the last Note; for it is not Horace alone, but all the Romans, who join in the Hymn; *dicimus*. He adds, that it was sung at the Hours, in which they addressed themselves to the Gods: In the Morning to demand their Assistance for the Day; and

CARMEN VII. AD TORQUATUM.

Diffugere nives: redeunt jam gramina campis,
Arboribusque comæ:
Mutat terra vices; & decrefcentia ripas
Flumina præter eunt.
Gratia cum Nymphis, geminisque fororibus audet 5
Ducere nuda choros.

Immor-

The Reader may find the sixth Ode in the *Carmen Saculare*.

Horace hath taken from Alcæus this Kind of Measure, but has not left us any other Example of it. The Subject of this Ode is but little different from the fourth of the first Book, except in the manner of treating it. In that, the Description of Spring is more extended and agreeable; in this it is more lively and better applied. There we do not perceive the Poet's Design until the End of his Poem; here he shews it in the seventh Line, and supports it through the Remainder of the Piece. One is more enriched with Figures; the other more strengthened with Morality. They have both their Value separately, and they both shew the Fruitfulness of a Genius, which could copy itself without Repetitions, or rather knew how to imitate, without copying itself. SAN.

Verf. 1. *Diffugere nives.*] Horace does not amuse himself in describing the Spring. His Aim is to convince Torquatus, that every Thing round us puts us in mind of Death. He sets before him the various Changes, that happen in Nature, and the Vicissitudes of the Seasons, according to the Precepts of a Philosophy, which pretends, that a Remembrance of Death is a most pressing Motive to our Pursuit of Pleasure. This Doctrine might

Thus, with the rising Sun we sober pray,
Thus, in our Wine beneath his setting Ray.

and in the Evening to return Thanks for the Blessings received,
and to make their Libations. DAC.

[*Integro die.*] *Integer dies* is properly a Day, of which there has
not been one Moment used; such as the *solidus dies* in the first
Ode. The Expression is remarkable. DAC.

ODE VII. TO TORQUATUS.

THE Snow dissolves, the Field its Verdure
spreads,

The Trees high wave in Air their leafy Heads;
Earth feels the Change; the Rivers calm subside,
And smooth along their Banks decreasing glide;
The elder Grace, with her fair Sister-Train,
In naked Beauty dances o'er the Plain.

The

might be well received, if it were confined within its proper
Bounds. DAC.

3. *Decrescentia ripas, &c.*] Horace does not mean, that the
Rivers overflow their Banks, nor that they pass their Banks,
when they sink within their Channels; but that, being no
longer swollen by melting Snows, they flow along their Banks.
We must read *præter eunt* in two Words, and refer *præter* to *ri-
pas*. *Flumina eunt præter ripas; flumina secundum ripas fluunt*.
Præter does not signify *ultra* nor *intra*, but *juxta*, *prope*, *non pro-
cul*. This is the Sense in which Livy says, *Philippus maximè
idoneum ad muniendum locum credidit esse præter amnem Aoum*. SAN.

6. *Nuda.*] The Graces and Nymphs in the fourth Ode make
only Part of the Equipage of Venus. Here they have the whole
Honour of the Season. The Epithet *Nuda* shews a negligent
Modesty, for the Graces are always most beautiful, when they
appear without any foreign Ornaments. Perhaps, *Gratiae de-
centes* means only the same Character in a different Expression;
or *Nuda* may be understood in its proper Sense, as the Graces
were sometimes painted naked. SAN.

7. *Monet*

Immortalia ne speres, monet annus, & alnum

Quæ rapit hora diem.

Frigora mitescunt Zephyris: ver proterit æstas,

Interitura, simul

10

Pomifer autumnus fruges effuderit; & mox

Bruma recurrit iners.

Damna tamen celeres reparant cœlestia Lunæ:

Nos ubi decidimus

Quò pater Æneas, quò Tullus dives, & Ancus, 15

Pulvis & umbra sumus.

Quis scit an adjiciant hodiernæ crastina summæ

Tempora Dî superi?

Cuncta

7. *Monet annus.*] This is a Kind of Proposition, the Proofs of which are deduced through the Remainder of the Poem, where the Poet shews, by all the Changes of Nature, that every Thing is subject to Mortality, and that the Death of Man is inevitable.

SAN.

9. *Proterit æstus, interitura.*] These figurative Expressions are all very strong, and are perfectly beautiful in Lyric Poetry, which permits, or rather demands this Boldness. The Year is a Field of Battle, where the Seasons pursue, and fight, and destroy each other. At first they conquer; afterwards they are vanquished; they perish in their Turns, and rise the next Year mutually to destroy one another.

SAN.

12. *Recurrit iners.*] These two Words, which contain a Contrariety of Ideas, form a beautiful Image here, because it is natural. Horace frequently uses this Figure, by Rhetoricians called *Oxymoron*, which always awakes the Reader's Attention by an Appearance of Contradiction. *Amando perdere. Vultu risit invito. Splendide mendax. Lene tormentum. Du ce periculum, &c.* CUN.

13. *Damna cœlestia.*] This *damna cœlestia* is very difficult, for which Reason the Commentators take no Notice of it. Horace calls *damna* the Seasons, which follow and destroy each other, because in Proportion as the Heavens change, they really seem to suffer some Loss; but the Moon repairs this Loss, by bringing round the Months, and hastening the Return of the Seasons. DAC.

Mr. Sanadon thinks, that Horace calls the Vicissitudes of the Seasons the Losses of Heaven, which he ought rather to call *damna terrena*, the Losses of the Earth, since Man alone loses by these Changes. It is a figurative and poetical Language, where the Cause is taken for the Effect; and *cœlestia damna* signifies *damna quæ oriuntur à cælo*, the Losses, that we suffer by the Motion

tion

The circling Hours, that swiftly wing their Way,
And in their Flight consume the smiling Day;
Those circling Hours, and all the various Year,
Convince us, nothing is immortal here.

In vernal Gales cold Winter melts away;
Soon wastes the Spring in Summer's burning Ray;
Yet Summer dies in Autumn's fruitful Reign,
And flow-pac'd Winter soon returns again.
The Moon renews her Orb with growing Light;
But when we sink into the Depths of Night,
Where all the Good, the Rich, the Brave are laid,
Our best Remains are Ashes and a Shade. [Power,
Who knows, that Heaven, with ever-bounteous
Shall add To-morrow to the present Hour?

The

tion of the Heavens, which take from us successively the most agreeable Seasons.

14. *Nos ubi decidimus.*] The Seasons return and are renewed, but Man dies once, and for ever. There is a beautiful Passage in the third Idyllium of Moschus upon the Death of Bion, which perhaps our Poet had in his View:

Ἄι, Ἄι, καὶ μαλάχαι μὲν ἐπὶ ἀνὰ καπνὸν ἵκνῃται
Ἡ τὰ χλωρὰ σέλιν᾽, τὸ τ' εὐθαλὲς ὕλον ἄνθος,
Ἵς ἔστιν αὖ ζώνη, καὶ εἰς ἔτος ἄλλο φύοι.
Ἄρμεις δ' οἱ μέγαλοι, καὶ καρτεροὶ ἢ σοφὸν ἄνδρες,
Ὅππότε πρῶτα θάνομεν, ἀνάκοι ἐν χθονὶ κρήλα
Ἐυδομεν, εὖ μάλα μαχρὸν ἀτρεμόνα νεῖξέον ὕπνον.

Our Plants and Trees revive; the breathing Rose,
With annual Youth, in Pride of Beauty glow;
But when the Master-piece of Nature dies,
Man, who alone is great, and brave, and wise,
No more he rises to the Realms of Light,
But sleeps unwaking in eternal Night.

15. *Tullus dives.*] Tullus, third King of the Romans, was so rich, that he divided a large Country, which was a Demaine of the Kings, among those who wanted Land, saying, that his own Patrimony was sufficient for the Sacrifices and Expences of his Family. Certainly these Riches of Tullus were unknown to Doctor Bentley when he would change *dives* into *pauper*, or apply it by a Comma to *Ancus*.

Cuncta manus avidas fugient heredis, amico

Quæ dederis animo.

20

Quum semel occideris, & de te splendida Minos

Fecerit arbitria,

Non, Torquate, genus, non te facundia, non te

Restituet pietas.

Infernis neque enim tenebris Diana pudicum

25

Liberat Hippolytum :

Nec Lethæa valet Theseus abrumperè charo

Vincula Pirithoo.

CARMEN

17. *Quis scit.*] This is a second Motive to persuade Torquatus, not to neglect any Opportunity of Pleasure. It is even more pressing than the first; for to represent to a Man that he shall certainly die hereafter, is not so forcibly a Manner of bidding him enjoy the present Hour, as if told him, perhaps he may die To-morrow. To defer our Pleasures is probably to lose them for ever, and Death is a Law which Nature publishes through all her Works. DAC.

20. *Amico quæ dederis animo.*] To spend our Fortune is, properly speaking, to live at the Expence of our Heirs, or to be our own Heirs. Horace advises Torquatus *ut animo morem gerat, indulgeat animo, animo obsequatur*; for these Expressions are all synonymous to this of Horace. *Ψυχῇ χαρίζεσθαι*, to be kind to ourselves, is a common Expression among the Greeks.

These Lines are the Conclusion of the Poet's Reasoning, which is broken and lost, if we construe *amico animo*, with a liberal Soul. He is by no means recommending here the Virtue of Liberality. DAC. SAN.

21. *Quum semel occideris.*] Although this comes after the Conclusion, yet it is not useless. Neither Orators nor Poets are to be restrained to a logical Form of Reasoning, in which the Conclusion methodically follows the Proofs. Horace here adds a

NEW

The Wealth, you give to Pleasure and Delight,
 Far from thy ravening Heir shall speed its Flight;
 But soon as Minos, thron'd in awful State,
 Shall o'er thee speak the solemn Words of Fate,
 Nor Virtue, Birth, nor Eloquence divine,
 Shall bid the Grave its destin'd Prey resign:
 Nor chaste Diana from infernal Night
 Could bring her modest Favourite back to Light;
 And Hell-descending Theseus strove in vain
 To break his amorous Friend's Lethæan Chain.

new Argument to confirm his Conclusion; that our Death shall prove perpetual and without Resource. Neither Eloquence, Nobility, Riches, Piety, Friendship, nor Innocence of Manners, shall be able to recall us from the Grave.

22. *Splendida arbitria.*] Never was there a Tribunal, whose Decrees were more solemn, than those of the Pagan Hell. It was a Tribunal of the whole Universe. All Mankind appeared without Distinction; Judgement was pronounced upon every Action of their Lives, and Sentence instantly executed without Appeal. Such is the Force of the Epithet *splendida*. The ancient Interpreter understands *arbitria splendida* for Judgements, in which Truth is fully displayed, and where there is no Place for Disguise and Falsehood. The first Sense is more natural, and the Idea greater.

SAN.

26. *Hippolytum.*] What the Poet says of Hippolytus contradicts the Fable; and what he adds of Theseus and Perithous destroys his Reasoning; since, although Theseus could not bring Perithous from Hell, yet Hercules delivered Theseus. Horace through this whole Ode speaks like an Epicurean, and according to Ep'curus, all the popular Opinions concerning Hippolytus, Theseus, Perithous, and many others, were all pure Chimeras and Fables.

SAN.

CARMEN VIII. AD CENSORINUM.

DONAREM pateras, grataque commodus,
 Cenforine, meis æra fodalibus :
 Donarem tripodas, præmia fortium
 Graiorum : neque tu pessima munerum
 Ferres, divite me scilicet artium 5
 Quas aut Parrhasius protulit, aut Scopas ;
 Hic saxo, liquidis ille coloribus
 Solers nunc hominem ponere, nunc Deum.
 Sed non hæc mihi vis ; non tibi talium
 Res est, aut animus deliciarum egens. 10
 Gaudes carminibus ; carmina possumus
 Donare, & pretium dicere muneri.
 Non incisa notis marmora publicis,
 Per

This Ode was written, either in the Time of the Saturnalia, (when it was customary among the Romans to send Presents to their Friends) or in Return for something valuable, which Horace had received from Cenforinus, and for which he sends him a Copy of Verses. Such has been the Poet's Manner in all Ages of paying his Debts of Gratitude to his Friends.

Vers. 1. *Commodus.*] Ovid hath used this Word for *magnificus utilis*, which seems to be the proper Sense of it here. Mr. Dacier joins it with *donarem*, and Mr. Sanadon with *fodalibus*. *Commodus donarem, &c.* or *donarem pateras & æra, commodus meis fodalibus*. Mr. Dacier translates it *willing* or *cheerful*.

2. *Cenforine.*] There were two of this Name in Rome, Father and Son, at the same Time, and it is difficult to determine to which of them this Ode was written. Velleius gives this amiable Character of the Son, that he was born to serve and oblige Mankind.

6. *Parrhasius.*] Pliny says of him, that he first gave a Symmetry and just Proportion to Painting ; and that even by the Confession of Masters he deserved the Prize for Designing elegantly and correctly. *Primus symmetriam picturæ dedit, & confessione artificum in lineis extremis palmam adeptus.*

Protulit.]

ODE VIII. TO CENSORINUS.

WITH liberal Heart to every Friend
 A Bowl or Caldron would I send ;
 Or Tripods, which the Grecians gave,
 As rich Rewards, to Heroes brave ;
 Nor should the meanest Gift be thine,
 If the rich Works of Art were mine,
 By Scopas, or Parrhasius wrought,
 With animating Skill who taught
 The shapeless Stone with Life to glow,
 Or bad the breathing Colours flow,
 To imitate, in every Line,
 The Form or human or divine.

But I nor boast the curious Store,
 And you nor want, nor wish for more ;
 'Tis yours the Joys of Verse to know,
 Such Joys as Horace can bestow,
 While I can vouch my Present's Worth,
 And call its every Virtue forth.

Nor Columns, which the Public raise,
 Engrav'd with monumental Praise,

By

Prostat.] *Exposed to the Public.* Such was the Custom of Painters and Sculptors, when they had finished their Works.

10. *Aut animus.*] Censorinus was rich enough to purchase Curiosities of this Kind, nor was he of a Spirit meanly avaritious of more. The Poet therefore promises him a Present, which should not be less pleasing to his Taste, and for the Value of which he could pronounce with Certainty. *Pretium dicere muneri.*

13. *Notæ.*] Are properly Abbreviations, but are here used for Inscriptions; such as S. P. Q. R. for *Senatus, Populusque Romanus.*

TORR.

15. *Non*

Per quæ spiritus & vita redit bonis
 Post mortem ducibus : non celeres fugæ, 15
 Rejeclæque retrorsum Annibalis minæ :
 Non incendia Carthaginis impiæ ;
 Ejus, qui domitâ nomen ab Africâ
 Lucratus rediit, clariùs indicant
 Laudes, quam Calabræ Pierides ; neque, 20
 Si chartæ fileant, quod bene feceris,
 Mercedem tuleris. Quid foret Iliæ
 Mavortisque puer, si taciturnitas
 Ostaret meritis invida Romuli ?
 Ereptum Stygiis fluctibus Æacum 25
 Virtus

15. *Non celeres fugæ.*] These Words were probably taken from the public Inscriptions on the Monuments erected to Scipio after his Death, for he would not suffer any to be raised for him during his Life. DAC.

16. *Rejeclæque retrorsum minæ.*] The Threats of Hannibal, driven back from Italy, when he was obliged to fly to the Defence of Carthage. BOND.

17. *Non incendia.*] Mr. Cuninghame and Sanadon have altered the Text, and read *impendia*, since it is certain that Scipio, whom Ennius celebrates, was not the Destroyer of Carthage ; nor is it possible, that Horace could be mistaken in such a Fact.

18. *Nomen ab Africâ lucratus.*] Scipio was the first of the Romans, who was honoured with the Name of a conquered Country. Sempronius Gracchus must be an unsuspected Witness to his Character. He says, that he subdued Africa ; defeated in Spain four of the most famous Generals ; took Syphax Prisoner in Numidia ; vanquished Hannibal ; rendered Carthage tributary to Rome ; and obliged Antiochus to retire on the other Side of Mount Taurus. TORR.

Ennius, who celebrated the Actions of this Hero, was born in Calabria, from whence this Expression, *the Calabrian Muses*. We have some Fragments of his Works, which shew a strong and masculine Spirit, but rude and uncultivated.

25. *Ereptum*

By which the Breath of Life returns
 To Heroes, sleeping in their Urns;
 Nor Hannibal, when swift he fled,
 His Threats retorted on his Head;
 Nor impious Carthage wrapt in Flame,
 From whence great Scipio gain'd a Name,
 Such Glories round him could diffuse
 As the Calabrian Poet's Muse;
 And should the Bard his Aid deny,
 Thy Worth shall unrewarded die.

Had envious Silence left unsung
 The Child from Mars and Ilia sprung,
 How had we known the Hero's Fame,
 From whom the Roman Empire came?
 The Poet's Favour, Voice and Lays,
 Could Æacus from Darkness raise,

Snatch'd

25. *Ereptum Stygiis fluctibus Æacum.*] Poetry hath not only a Power of making our Names immortal, but of recalling Heroes from their Tombs, and ranking them among the Gods. Poets have given to Æacus that honourable Employment, which he holds in the Elysian Fields. By Poetry, Hercules is placed at the Table of Jupiter; Castor and Pollux are able to protect the Mariner in a Storm, and Bacchus hears the Prayers of his Votaries. From hence we may see what Horace, and all wiser Heathens, thought of the Stories and Fables of their Mythology.

DAC.

26. *Virtus.*] The Power of Verse, *Virtus*, the Credit of Poets, *Favor*, and the Harmony of their Language, *Lingua*, have established Æacus as a God in the Elysian Fields, which Horace calls the happy Islands, and in another Place, *lætas sedes*, the blissful Mansions. The Latins frequently use *divus* and *beatus* in the same Sense.

TORR.

Virtus & favor, & lingua potentium
 Vatum divitibus consecrat insulis.
 Dignum laude virum Musa vetat mori;
 Cœlo Musa beat. Sic Jovis interest
 Optatis epulis impiger Hercules;
 Clarum Tyndaridæ fidus ab infimis
 Quassas eripiunt æquoribus rates;
 Ornatus viridi tempora pampino
 Liber vota bonos ducit ad exitus.

30

34. *Vota bonos ducit ad exitus.*] The Poet, instead of saying that Bacchus is a God, tells us, He crowns the Prayers of his Votaries with Success. But perhaps Bacchus, as God of Wine, is

CARMEN IX. AD LOLLIIUM.

NE fortè credas interitura, quæ
 Longe sonantem natus ad Aufidum
 Non ante vulgatas per artes
 Verba loquor focianda chordis.

Non

Horace in this Ode celebrates the Character of an Hero; a Man of Integrity, of disinterested Honesty, and a Lover of his Country; yet the Subject of all these Praises was a Coward, a Villain, a Miser, and a Traitor. Lollius had an Appearance of Virtue, nor should we wonder, that he had imposed upon Horace, since even Augustus was long deceived by him. They, who are acquainted with Courts, are convinced that such Characters are not uncommon.

Torr. San.

Vers. 1. *Ne fortè credas.*] The Poet hath divided this Ode into three Parts. In the first, which consists of three Strophes, he contradicts those popular Prejudices, which are equally unjust, and injurious to Authors; that the Merit of a Poet is to be judged by the Country, where he was born, and that they alone are worthy of our Esteem, who have attained to the Perfection

Snatch'd from the Stygian Gulphs of Hell,
Among the blissful Isles to dwell.

The Muse forbids the Brave to die,
The Muse enthrones him in the Sky;
Alcides, thus, in Heaven is plac'd,
And shares with Jove th' immortal Feast;
Thus the 'Twin-Stars have Power to save
The shatter'd Vessel from the Wave,
And Vine-crown'd Bacchus with Success
His jovial Votaries can bless.

is in a peculiar Manner willing to relieve his Worshippers, from
whence a Grecian Orator calls him, the Friend of all Times
and Fortunes. DAC.

ODE IX. TO LOLLIUS.

WHILE with the Grecian Bards I vie,
And raptur'd tune the social String,
Think not the Song shall ever die,
Which with no vulgar Art I sing,
Though born where Ausid rolls his founding Stream,
In Lands far distant from poetic Fame.

What

of their Art. Nothing can be more false, than these Opinions.
Every Country hath some excellent Spirits, and in an Inequality
of Abilities we may find very different Degrees and Kinds of
Merit, which yet are all worthy of our Regard. SAN.

2. *Notus ad Aulicam.*] Our Poet's Country was formerly wild
and uncultivated, where neither Poet, nor Poetry had ever ap-
peared. Horace therefore mentions it as Matter of peculiar Ho-
nour to his Works, that they should live for ever, although pro-
duced in a Country unknown to Apollo and the Muses. DAC.

This Example alone were sufficient to prove that the Genius
of Mankind depends rather upon Culture and Education, than
the Climates where they are born. Boeotia had her Philoso-
phers, Poets and Heroes. Abdera, a City of Thace, which
Juvenal in Contempt calls *verae um patria*, produced several Per-
sons, who were Ornaments of the Time, in which they lived.

3. *Non ante vagatus per artes.*] Horace does not say, that he

Non, si priores Mæonius tenet
 Sedes Homerus, Pindaricæ latent,
 Cæaque, & Alcæi minaces
 Stesichorique graves Camenæ :
 Nec, si quid olim lussit Anacreon,
 Delevit ætas. Spirat adhuc amor,
 Vivuntque commissi calores
 Æoliæ fidibus puellæ.
 Non sola comtos arsit adulteri
 Crines, & aurum vestibis illitum
 Mirata, regalesque cultus
 Et comites, Helene Lacæna ;

5

10

15

Primusve

was the most excellent Poet of his Age. Such Arrogance were unpardonable, and perhaps his Title might have been disputed. He only means, that he had introduced a Kind of Poetry, by his Imitation of the Grecian Lyric Writers, until then almost unknown to the Romans.

Dac. San.

6. *Pindaricæ Camenæ.*] The great Idea, which Horace had of Pindar, did not hinder him from allowing the Superiority of Homer ; and on the contrary, the great Veneration, which he had for Homer, did not prejudice him against the real Merit of Pindar

Dac.

7. *Cææ Camenæ.*] Of all the Tragedies, Odes, Elegies, and Epigrams, by which Simonides acquired so great a Reputation, we have only some Fragments remaining. Dionysius Halicarnassensis and Quintilian thought him superior to Pindar, and to all other Poets, by a peculiar Talent of moving Compassion.

The Reader may find the Character of Alcæus and his Writings in the thirty-second Ode of the first Book, and in the thirteenth of the second.

8. *Stesichori.*] This Poet was thus called, from having fixed the Manner of dancing to Music, and regulated the Chorus upon the Stage. His Character by Quintilian may be worth translating.—His Force of Genius appears even in the Subjects he chose ; for he celebrated the greatest Wars, and the greatest Commanders, sustaining the whole Weight of the Epic Poem with his Lyre. He made his Heroes act and speak with all the Dignity of their Characters, and if he had known how to preserve himself within the Bounds of Moderation, he might have been the nearest Imitator of Homer ; but he is redundant and diffusive, and although these be really Faults, yet they are Faults of too great an Abundance.

9. *Lusi*

What though the Muse her Homer thrones
 High above all th' immortal Choir,
 Nor Pindar's Rapture She disowns,
 Nor hides the plaintive Cæan Lyre;
 Alcæus strikes the Tyrant's Soul with Dread,
 Nor yet is grave Stefichorus unread.

Whatever old Anacreon sung,
 However tender was the Lay,
 In spite of Time is ever young,
 Nor Sappho's amorous Flames decay;
 Her living Songs preserve their charming Art,
 Her Love still breathes the Passions of her Heart.

Helen was not the only Fair,
 By an unhappy Passion fir'd,
 Who the lewd Ringlets of the Hair
 Of an adulterous Beau admir'd;
 Court Arts, Gold Lace, and Equipage have Charms
 To tempt weak Woman to a Stranger's Arms.

Nor

9. *Lufit Anacreon.*] This is whole Anacreon at one Stroke. No Poet better knew how to sport and trifle with a natural Elegance and Delicacy. His Poems are instant Productions of Imagination, rather than of Reflection, and we can only wish, that he had more Respect to Modesty in the Pictures, which he has drawn of his Pleasures. SAN.

13. *Non sola comtos.*] The following eight Verses form the second Part of the Ode, in which the Poet shews, that the greatest Actions, if not preserved by the Muses, must fall into Oblivion. *Helene Lacæna non sola arsit, mirata comtos crines,* &c. Such must be the Construction. DAC. SAN.

14. *Et aurum vestibus illitum.*] The Phrygians were the Inventors of embroidering with Gold. Embroiderers were therefore called *Phrygiones*; their Art, *Ars Phrygionia*; and embroidered Clothes, *vestes acu pictæ, vestes Phrygionia.* DAC.

16. *Helene Lacæna.*] The Poet by this Epithet explains the Surprise and Admiration of Helen; nor was it unnatural, that the Magnificence of an Asiatic Prince should strike with Wonder a Princess

Primusve Teucer tela Cydonio

Direxit arcu : non semel Ilios

Vexata : non pugnavit ingens

Idomeneus, Sthenelusve solus

20

Dicenda Musis prælia : non ferox

Hæctor, vel acer Deïphobus graves

Excepit ictus pro pudicis

Conjugibus puerisque primus.

Vixere fortes ante Agamemnona

25

Multi; sed omnes illacrymabiles

Urgentur, ignotique longâ

Nocte, carent quia vate sacro,

Paulum sepultæ distat inertiae

Celata virtus. Non ego te meis

30

Chartis inornatum filebo ;

Totve tuos patiar labores

Impune,

Princess of Lacedæmon, whose People were educated in the Simplicity of the first Ages. DAC.

18. *Non semel Ilios vexata.*] Troy had been twice besieged before the Reign of Priam; first by Hercules, and afterwards by the Amazons. SERVIVS.

24. *Conjugibus puerisque.*] This Expression can only mean Wives and Children in general, for Deïphobus never had any other Wife than Helen, who could hardly deserve the Title of chaste, nor had he any Children by her. DAC.

26. *Illacrymabiles.*] Horace uses this Word in a passive Sense here, and in an active in the fourteenth Ode of the second Book. DAC.

29. *Sepultæ*] In this Line has the same Sense as *celata* in the next. Cowardice endeavours to bury and conceal itself, but Courage would gladly appear in open Day. Yet if the Valour of the Hero shall be lost in the Forgetfulness of Time, it shall be then confounded with the Coward's Infamy, when they shall be both equally lost to Remembrance. SAN.

30. *Non ego te meis.*] The third Part of the Ode begins here with the Praises of Lollius. Mr. Sanadon thinks himself obliged to confess, that the Poet ought sooner to have introduced his Hero, and that he has made us wait too long for his Character; but

Nor first from Teucer's vengeful Bow
 The feather'd Death unerring flew,
 Nor was the Greek the single Foe,
 Whose Rage ill-fated Ilion knew;
 Greece had with Heroes fill'd th' embattled Plain,
 Worthy the Muse in her sublimest Strain.

Nor Hector first transported heard
 With fierce Delight the War's Alarms,
 Nor brave Deiphobus appear'd
 Amid the tented Field in Arms,
 With glorious Ardour prodigal of Life,
 To guard a darling Son, and faithful Wife.

Before great Agamemnon reign'd,
 Reign'd Kings as great as He, and brave,
 Whose huge Ambition's now contain'd
 In the small Compass of a Grave;
 In endless Night they sleep, unwept, unknown,
 No Bard had They to make all Time their own.

In Earth if it forgotten lies,
 What is the Valour of the Brave?
 What Difference, when the Coward dies,
 And sinks in Silence to his Grave?
 Nor, Lollius, will I not thy Praise proclaim,
 But from Oblivion vindicate thy Fame.

Nor

but we shall be well rewarded, says the Critic, for waiting, since this is the noblest Part of the Poem.

32. *Totæ tuos patiar labores.*] Lollius commanded the Roman Legions in Germany, Thrace and Galatia. In the German War he lost the Eagle of the fifth Legion, and his Defeat was called the Lollian Slaughter, *Lolliana clades*; but he soon revenged the Affront, and obliged the Germans to repass the Rhine, to demand a Peace, and deliver Hostages.

Impune, Lolli, carpere lividas

Obliviones. Est animus tibi

Rerumque prudens, & secundis

35

Temporibus, dubiisque rectus ;

Vindex avaræ fraudis, & abstinens

Ducentis ad se cuncta pecuniæ ;

Consulque non unius anni,

Sed quoties bonus atque fidus

40

Judex honestum prætulit utili,

Rejecit alto dona nocentium

Vultu, per obstantes catervas

Explicuit sua victor arma.

Non possidentem multa vocaveris

45

Recte beatum ; rectius occupat

Nomen beati, qui Deorum

Muneribus sapienter uti,

Duramque callet pauperiem pati

Pejusque leto flagitium timet ;

50

Non

39. *Consulque non unius anni.*] This perpetual Consulship is a noble Compliment to Lollius. The Wise and Virtuous, according to the Stoics, always enjoy the highest Employments, independent of the Suffrages of the People. Nature, says Plutarch, hath marked a good Man for Magistracy, for perpetual Magistracy.

The Reader may find this Expression, *Est animus tibi Consul*, defended against the Criticism of Torrentius, and Mr. Dacier, in the Notes on the fourth Ode of the third Book.

43. *Per obstantes catervas.*] That Crowd of Flatterers, by whom the Great are continually surrounded, and against whom an honest Magistrate opposes his Reason, Integrity, and Courage; those Arms, with which Virtue conquers our Passion. DAC.

Nor shall its livid Power conceal

Thy Toils — how glorious to the State!

How constant to the public Weal

Through all the doubtful Turns of Fate!

Thy steady Soul, by long Experience found

Erect alike, when Fortune smil'd, or frown'd.

Villains, in public Rapine bold,

Lollius, the just Avenger, dread,

Who never by the Charms of Gold,

Shining Seducer! was misled;

Beyond thy Year such Virtue shall extend,

And Death alone thy Consulate shall end.

Perpetual Magistrate is He,

Who keeps strict Justice full in Sight;

With Scorn rejects th' Offender's Fee,

Nor weighs Convenience against Right;

Who bids the Crowd at awful Distance gaze,

And Virtue's Arms victoriously displays.

Not He, of Wealth immense possessor,

Tasteless who piles his massy Gold,

Among the Number of the blest

Should have his glorious Name enroll'd;

He better claims the glorious Name, who knows

With Wisdom to enjoy what Heaven bestows:

Who knows the Wrongs of Want to bear,

Even in its lowest, last Extreme;

Yet can with conscious Virtue fear,

Far worse than Death, a Deed of Shame;

Non ille pro caris amicis,
Aut patriâ timidus mori.

51. *Non ille pro caris amicis.*] Gratitude to our Friends, and Love to our Country, are the firmest Bonds of human Society; and he, who feels the Shame of a dishonourable Action more sensibly than he fears Death, shall not be afraid to die in their Defence.

Such was the Character which Lollius deserved, or seemed to deserve, when the Poet wrote this Ode. So great an Opinion had Augustus of his Abilities and Integrity, that he confided to him
his

CARMEN X. AD LIGURINUM.

O Crudelis adhuc, & Veneris muneribus potens,
Insuperata tuæ quum veniet bruma superbiæ,
Et quæ nunc humeris involitant, deciderint comæ,
Nunc & qui color est puniceo flore prior rosæ,
Mutatus, Ligurine, in faciem verterit hispidam; 5
Dices, heu! (quoties te speculo videris alterum)

Quæ

To be vain of his personal Beauty is such Folly in a Man, as even Custom can never reconcile to us. Ligurinus was young, well-made, and handsome; yet he ruined all these Advantages of Nature by a ridiculous Insolence, which the Poet attempting to correct, represents an old, in Opposition to the young Ligurinus. He shews him, that all this Beauty, of which he is now so vain, shall soon fall a Prey to Time and Age. SAN.

Verf. 2. *Bruma.*] The Commentators are greatly divided about the Meaning of the common Reading *pluma*. All our elder Interpreters think it signifies a *Beard*, although the Metaphor of a Feather for a Beard was never used by any of the Poets. But, besides the disagreeable Repetition, the downy Beard in this Line becomes strangely rough, *hispidam*, in almost the next. Mr. Dacier, who reads *pluma*, says it is an Expression, in Imitation of the Greeks and Orientals, to signify any Thing, which is ready to take its Flight; *when your Pride shall fly away*: but he has declined

Undaunted, for his Country or his Friend,
To sacrifice his Life—O glorious End!

his Grandson Caius Cæsar's Education in the Art of War. He waited on the young Prince in his Expedition to the East, where he amassed immense Riches by abusing the Authority of his Employment. He supported the Quarrel between Caius and Tiberius, and betrayed the Councils of his Prince to Phraates. When his Treason was publickly discovered, he put an End to an infamous Life by Poison, and hath left this Moral to Posterity, that we should no more pronounce a Man perfectly virtuous than perfectly happy, before he dies.

CRUQ.

ODE X. TO LIGURINUS.

O Cruel still and vain of Beauty's Charms,
When wintry Age thy Insolence disarms;
When fall those Locks, that on thy Shoulders play,
And Youth gay Roses on thy Cheeks decay;
When that smooth Face shall Manhood's Roughness
wear,
And in your Glass another Form appear,

Ah

declined producing his Authorities, although challenged to it by Dr. Bentley. The different Ages of Life have ever been compared to the different Seasons of the Year, and *Bruma* naturally represents the Winter of Age.

The Remainder of the Ode is a Continuation of the Metaphor, in which *deciderent comæ* and *facies hispida* are equally applicable to Winter and old Age. This conjectural Correction was proposed by Doctor Bentley, is approved of by Mr. Cunningham, and taken into the Text by Mr. Sanadon.

5. *Ligurine.*] They, who read *Ligurinum*, should have remarked, that *dices* and *videris*, according to their Construction, want a Nominative Case, and that *Ligurinus* may be a different Person from him, to whom the Poet writes. Besides, *color vixit Ligurinum in faciem hispidam* is strangely hard and almost unintelligible; but *verterit* for *se verterit*, or *versus fuerit*, is pure Latin.

The Correction is authorized by two very ancient Manuscripts, and is received by all the late Editors except Mr. Baxter, who

180 Q. HORATII FLACCI CARMINUM Lib. 4.
 Quæ mens est hodie, cur eadem non puero fuit?
 Vel cur his animis incolumes non redeunt genæ?

seems to have rejected it, only because he thought it was proposed by Doctor Bentley. If the Reader shall think it just, he is obliged for it to Torrentius.

7. *Quæ mens est hodie.*] Horace seems to have imitated a Passage in Terence, where an old Woman says to a young one:

Elen,

CARMEN XI. AD PHYLLIDEM.

EST mihi nonum superantis annum
 Plenus Albani cadus; est in horto,
 Phylli, nectendis apium coronis;
 Est hederæ vis
 Multa, quâ crines religata fulges:
 Ridet argento domus: ara castis
 Vincita verbenis avet immolato
 Spargier agno:

5

Cuncta

Translated by Dr. DUNKIN.

The Commentators think, that Phyllis, to whom this Ode is addressed, was a young Slave whom Xanthias afterwards married. The Poet invites her to celebrate his Patron's Birthday with him, and endeavours to dissuade her from indulging a Passion for Telephus, who was otherwise engaged.

Verf. 2. *Albani.*] There were two Sorts of Albanian Wine; a sweet Kind and a rough. The first acquired Strength by Age; the second Smoothness. At nine Years old either of them might probably have come to their Perfection.

SAN.

Est in b. rio.] The Commentators find it difficult to assign a Reason why Parsley, which was an Herb used in Funerals, and consequently of unlucky Omen, should be employed in Festivals, and Entertainments of Pleasure. The Ancients believed, that it had a Virtue to expel the Vapours of Wine, and the
 Verdure

Ah why! you'll say, do I now vainly burn,
Or with my Wishes, not my Youth return?

*Eheu, me miseram? Cur non aut hæc mihi
Ætas & forma est, aut tibi hæc sententia?*

Alas! unfortunate that I am! Why have I not your Youth and
Beauty, or why have not You my Judgement?

ODE XI. TO PHYLLIS.

PHYLLIS, I have a Cask of Wine,
Mellow'd by Summers more than nine,
With living Wreaths to crown our Heads
The Parsley's vivid Verdure spreads,
To bind your Hair the Ivy twines,
With Plate my cheerful Side-board shines:
With Vervain chaste an Altar bound,
Now thirsts for Blood; the Victim's crown'd.

All

Verdure of it, from whence Horace calls it *vivax*, made it
pleasing to the Eye. But as there were different Kinds of it,
particularly that mentioned by Pliny, which was of a poisonous
Nature, it might have been differently employed, upon Occa-
sions either of Mirth or Sadness.

6. *Ridet argento domus.*] Horace frequently boasts of the Neat-
ness and Elegance of his House, and of his Content in very mo-
derate Circumstances of Fortune. This is the first Instance of his
Wealth, and we ought not perhaps to understand him too literally,
or that he means any more than his having employed his brightest
and richest Furniture to celebrate this Festival. SAN.

7. *Verbenis.*] This Name was given to all Kinds of Herbs,
and Leaves of Trees, gathered in consecrated Ground. Their
first and principal Use was to make Crowns for Heralds, when
they were sent to offer Peace, or denounce War. They were
afterwards employed in all Ceremonies of Religion. LAMB.

9. *Cunctis*

Cuncta festinat manus : huc & illuc
 Curstant mistæ pueris puellæ :
 Sordidum flammæ trepidant rotantes
 Vertice fumum.

10

Ut tamen noris quibus advoceris
 Gaudiis ; Idus tibi sunt agendæ ;
 Qui dies mensem Veneris marinæ
 Findit Aprilem :

15

Jure solennis mihi, sanctiorque
 Penè natali proprio ; quòd ex hac
 Luce Mæcnas meus affluentes
 Ordinat annos.

20

Telephum, quem tu petis, occupavit,
 Non tuæ fortis juvenem, puella
 Dives & lasciva ; tenetque gratâ
 Compede victum.

Terret ambustus Phaëthon avaras
 Spes : & exemplum grave præbet ales
 Pegasus, terrenum equitem gravatus
 Bellerophontem,

25

Semper ut te digna sequare ; &, ultra
 Quàm licet sperare, nefas putando,

30

Disparem

9. *Cuncta festinat manus.*] There is a Kind of Emulation, between the Master and his Servants, to shew who shall best distinguish their Zeal for Mæcnas, and the Poet hath in this Strophe well expressed the domestic Hurry of such an Entertainment.

SAN.

11. *Rotantes vertice fumum.*] The Romans made their Fires in the Middle of their Rooms, with an Opening above to let out the Smoke, which is here described rolling to the Top of the House.

DAC.

15. *Mensem Veneris.*] April was called the Month of Venus, because her grand Festival began on the first Day of that Month.

SAN.

All Hands employ'd ; with busy Haste
My Boys and Girls prepare our Feast ;
Trembling the pointed Flames arise,
The Smoke rolls upward to the Skies,
But why this busy, festal Care ?
This Invitation to my Fair ?
This Day the smiling Month divides,
O'er which the Sea-born Queen presides ;
Sacred to Me, and due to Mirth,
As the glad Hour, that gave me Birth ;
For when this happy Morn appears,
Mæcenas counts a Length of Years
To roll in bright Succession round,
With every Joy and Blessing crown'd.

Gay Telephus exults above
The humble Fortunes of thy Love ;
A rich and buxom Maid detains
His captive Heart in willing Chains.
The Youth, destroy'd by heavenly Fire,
Forbids Ambition to aspire,
And Pegasus, who scorn'd to bear
His earth-born Rider through the Air,
A dread Example hath supplied
To check the Growth of human Pride,
And caution my presumptuous Fair
To grasp at Things within her Sphere.

Come

25. *Ambustus.*] Horace uses this Word in Raillery, for it properly signifies a Man, who had been struck with Thunder, but not killed by it. The Family of the Fabii in Rome were called *Ambusti*, because one of their Ancestors had been marked with Lightning.

DAC.

27. *Pegasus terrenum equitem gravatus.*] The Poets are not unapt to abuse the Fables of their Mythology. The Reason why
Pegasus

Disparem vites. Age, jam meorum

Finis amorum,

(Non enim posthac aliâ calebo

Fœminâ) condisce modos, amandâ

Voce quos reddas. Minuentur atræ

Carminæ curæ.

35

Pegasus would not carry Bellerophon, was not because he was mortal; but because Jupiter had sent a Fly to sting Him, and oblige

CARMEN XII. AD VIRGILIUM.

JAM veris comites, quæ mare temperant,
Impellunt animæ lintea Thraciæ:

Jam nec prata rigent, nec fluvii strepunt

Hibernâ nive turgidi:

Nidum ponit, Ityn flebiliter gemens,

Infelix avis, & Cecropiæ domûs

Æternum

This is the second Ode, that Horace hath addressed to Virgil. In the first he endeavoured to comfort him for the Loss of their common Friend Quinctilius. In this he proposes a Party of Pleasure to Him. The Spring, which gave Occasion of writing it, is represented in all its Graces, and forms the most beautiful Part of the Ode.

Verf. 1. *Veris comites.*] The Commentators agree, that these Companions of the Spring are the Zephyrs; but probably the Poet means those Winds, which Pliny calls *Ornitibiæ* or *Chelidonia*, the Bird or Swallow-Winds. They usually rise towards the Middle of February. They blow from Thrace to Italy, bringing the Swallows with them, which agrees perfectly well with this Ode; and although they be generally thought rather cold than warm, yet this may not be true of all Countries, particularly of Rome, where the Heat is violent even at the End of February.

2. *Animæ Thraciæ.*] The Winds frequently caused considerable Ravages in Thrace, from whence the Poets imagined, that they lived

Come then my latest Love (for I
Shall never for another die)
Come learn with me to newer Lays
Thy Voice of Harmony to raise.
The soothing Song, and charming Air
Shall lessen every gloomy Care.

oblige him to throw off his Rider, who attempted, with an im-
pious Curiosity, to ride to Heaven.

CRUQU.

ODE XII. TO VIRGIL.

COMPANIONS of the Spring, the Thracian Winds
With kindly Breath now drive the Bark from
Shore;

No Frost, with hoary Hand, the Meadow binds,
Nor swollen with Winter Snow the Torrents roar.

The Swallow, hapless Bird! now builds her Nest,
And in complaining Notes begins to sing,
That,

lived in a great Cavern there, out of which they spread them-
selves over all the Countries of the Universe. Homer makes both
Zephyrus and Boreas blow from Thrace, which would be inexpli-
cable without this Supposition. Horace might therefore speak cor-
rectly in calling the Zephyrs *animæ Thraciæ*, although they did
not blow from Thrace to Italy. This Name in general may signify
all the Winds, and when the Poet adds, *veris comites, quæ mare
temperant*, he speaks particularly of the Winds, which calm the
Seas in Spring. This Remark is necessary to our understanding
many Passages in the Poets, when they speak of the Winds; nor
is it an useless Observation, that the Ancients have not always
distinguished those which they call *Cbeironæ*, *Favonii*, *Etesia*,
and *Ornithiæ*, for these Names often signify only the Winds of
Spring in general. We find in Lucretius *Etesia flabra Aquilo-*
num, because the same Winds called *Aquilones* in Winter, took
the Name of *Etesia* in Summer.

TORR. SAN.

6. *Infelix avis.*] The Mythologists have spoken of Progne and
Philomela

Æternum opprobrium; quòd malè barbaras

Regum est ulta libidines:

Dicunt in tenero gramine pinguium

Custodes ovium carmina, fistulâ

Delectantque Deum, cui pecus & nigri

Colles Arcadiæ placent.

Adduxere fitim tempora, Virgili;

Sed pressum Calibus ducere Liberum

Si gestis, juvenum nobilium cliens,

Nardo vina merebere:

Nardi parvus onyx eliciet cadum,

Qui nunc Sulpiciis accubat horreis,

Spes donare novas largus, amaraque

Curarum eluere efficax.

Philomela in a Manner very little uniform. The generally received Opinion at present is, that Progne was changed into a Swallow, and Philomela into a Nightingale; but the Diversity of Opinions among the Ancients hath given the Poets a Right of varying the Fable. Virgil in the sixth Eclogue changes Philomela into a Swallow: and in the fourth Book of his Georgics he makes her a Nightingale.

Cecropiæ domûs.] Cecrops was Founder and first King of Athens. From him his Successors, although not of his Family, took the Title of *Cecropidæ*. Horace therefore uses *the House of Cecrops* for Kings of Athens in general. Thus we say *the Progenies* for the Kings of Ægypt, and *the Cæsars* for the Emperors of Rome.

8. *Regum.*] Is the Plural for the Singular. Progne, too severely punished, *malè ulta est*, the Brutality of Tereus, by killing her own Son; or *malè* may signify *sceleste, impie*. She wickedly and impiously, &c. We are not permitted to revenge our Crime by another.

15. *Juvenum nobilium cliens.*] *Cliens* is here used in a larger Sense, than it originally bears, to signify a Favourite of the Great. The Youth, who were so happy as to love and esteem this great Poet, were Drusus, Tiberius, Marcellus, and perhaps, in Imitation of them, all the young Men of Quality in Rome.

That, with Revenge too cruelly possess'd,
Impious she punish'd an incestuous King.

Stretch'd on the springing Grass the Shepherd Swain
His reedy Pipe with rural Music fills ;
The God, who guards his Flock, approves the Strain,
The God, who loves Arcadia's gloomy Hills.

Virgil, 'tis thine, with noble Youths to feast,
Yet, since the thirsty Season calls for Wine,
Would you a Cup of generous Bacchus taste,
Bring you the Odours, and a Cask is thine.

Thy little Box of Spikenard shall produce
A mighty Cask, that in the Cellar lies ;
Big with large Hopes shall flow th' inspiring Juice,
Powerful to sooth our Griefs, and raise our Joys.

If

16. *Nardo vina merebere.*] Torrentius, from this Passage, very whimsically fancies, that Virgil was a Perfumer, or at least that the Person, to whom this Ode is written, was of that Trade. Nardus was an Indian Plant, whose Root was black ; its Leaves large and pointed. An Oil or Essence of a very agreeable Smell was extracted from it. The Latins used *Nardus* in the feminine Gender to signify the Plant, and *Nardum* in the neuter for its Oil.

17. *Onyx.*] The Ancients gave this Name to two Kinds of Stone ; the first, otherwise called *Alabastrites*, came from the Quarries of Carmania in Persia, and from the Mountains of Arabia. It was used at first to make Phials for Essences, and Cups for Drinking, but it was afterwards found large enough for encrusting Walls, and making Columns. The other Kind was a precious Stone, with transparent Veins of a Colour resembling the Nail of a Man's Hand. Our Poet speaks of the first Sort. SAN.

18. *Sulpiciis borreis.*] In the Year 633 the Romans began to drink old Wine, and built several public Houses where it was sold. Those, which Horace mentions, either belonged to Sulpicius, or perhaps were built upon his Estate. *Sulpicia for Sulpician borrea.* SAN.

Ad quæ si properas gaudia, cum tuâ
 Velox merce veni: non ego te meis
 Immunem meditor tingere poculis,
 Plenâ dives ut in domo.

Verùm pone moras & studium lucri;
 Nigrorumque memor, dum licet, ignium,
 Misce stultitiam consiliis brevem.

Dulce est desipere in loco.

22. *Cum tua merce.*] The Poet considers the Part every Person furnishes towards an Entertainment as a Kind of Merchandise, which Partners in Trade throw into a common Stock, that they may divide the Profits.

SAN.

24. *Pœna dives ut in domo.*] These Words, and those of the next Line, *studium lucri*, must be explained by *juvenum nobilium cliens*. Virgil was well received by the great Families of Rome, and probably made large Additions to his Fortune by their Friendship.

SAN.

We

CARMEN XIII. IN LYCEN.

AUDIVERE, Lyce, Dî mea vota; Dî
 Audivere, Lyce. Fis anus, & tamen
 Vis formosa videri;
 Ludisque & bibis impudens;
 Et cantu tremulo pota Cupidinem

5

Lentum

This Ode is a Proof, that Wit and Honour are not always Companions. Lyce had in her Youth refused our Poet's Addresses, and he now insults her in a cruel, outrageous Manner, upon the Approach of Age and Uglinefs. The Piece is animated; its Allegories just; the Versification harmonious, and Expression exact; the great Poet every where appears, but we search in vain and with Concern for the Man of Honour. His Interpreters have endeavoured to excuse Him for a Conduct, which Politeness and Morality equally condemn; but without examining the Validity of their Excuses, it were better, that Horace did not need their Justification.

SAN.

Verf.

If Pleasures such as these can charm thy Soul,
 Bring the glad Merchandise, with Sweets replete;
 Nor empty-handed shall you touch the Bowl,
 Nor do I mean, like wealthy Folk, to treat.

Think on the gloomy Pyle's funereal Flames,
 And be no more with fordid Lucre blind;
 Mix a short Folly with thy labour'd Schemes;
 'Tis joyous Folly, that unbends the Mind.

We may, with Mr. Dacier, understand these Words as spoken in Raillery to Virgil, as if he were studious of nothing but making his Fortune, and wrote Verses only for Money.

27. *Misce stultitiam.*] Horace desires Virgil to interrupt his grave and severe Studies with some cheerful Moments of Gaiety and Pleasure, which he calls Folly, *Stultitia*.

ODE XIII. TO LYCE.

THE Gods, the Gods have heard my Prayer,
 See, Lyce, see that hoary Hair,
 Yet You a Toast would shine:
 You impudently drink and joke,
 And with a broken Voice provoke
 Desires no longer thine.

Cupid,

Verf. 2. *Audiovere.*] This Repetition has much Strength and Spirit. It shews with what Ardour the Poet made his Vows, and with what Pleasure he sees them accomplished.

Fis anus, & tamen vis formosa videri.

May you live to be old, and yet desire to be thought handsome, was probably the Form of his Wish. DAC.

5. *Et cantu tremulo.*] Mr. Dacier thinks, that Horace does not mean a Voice trembling with Age, but with Wantonness and Effeminacy.

7. *Psallere.*]

Lentum sollicitas. Ille virentis &

Doctæ psallere Chiæ

Pulchris excubat in genis.

Importunus enim transvolat aridas

Quercus, & refugit, te quia luridi

Dentes, te quia rugæ

Turpant, & capitis nives.

Nec Coæ referant jam tibi purpuræ,

Nec clari lapides tempora, quæ semel

Notis condita fastis

Inclussit volucris dies.

Quò fugit Venus? heu! quo color? heu! decens

Quò motus? quid habes illius, illius,

Quæ spirabat amores,

Quæ me furpuerat mihi,

20
Felix

7. *Psallere.*] Neither French nor English can express in one Word the *psallere* of the Greeks and Latins. It properly signifies a Person, who sings and plays upon an Instrument at the same Time.

9. *Importunus.*] *Amor transvolat aridus quercus, quibus est importunus.* Cicero uses the Word *importunus* in the same Sense.

SAN.

Mr. Dacier construes it, *unquiet; always in Motion.*

12. *Capitis nives.*] From a Remark of Quintilian, too carelessly considered, Mr. Dacier condemns this Expression, *the Snows of the Head*, although he would allow, *the Snows of old Age*. Quintilian does not mean, that such Expressions ought to be absolutely condemned, but that Orators must not indulge themselves in those Liberties of very distant Metaphors, which are pardonable in Poets. If an Orator is apprehensive that he is venturing upon any Sentiment, or Expression too hazardous, he should guard it by such Cautions as these, *If I may so express myself; If such a Manner of speaking may be allowed, &c. Si quid periculi sit finis se videtur quibusdam remediis pramuniendum est; ut ita dicam; si liceat mihi dicere, &c.*

13. *Coæ purpuræ.*] Mr. Dacier thinks, that Horace means a Kind of transparent, purple Veil, made in the Island of Cos, which was usually worn by the common Women of Rome; and that he laughs at Lyce for wearing it to make her appear young. We may understand, by *Cean Purple*, any rich Dress dyed with that Colour.

15. *Nova*

Cupid, who joys in Dimple sleek,
 Now lies in blooming Chia's Cheek,
 Who tunes the melting Lay;
 From blasted Oaks the Wanton flies,
 Scar'd at thy Wrinkles, haggard Eyes,
 And Head snow'd o'er with Gray.

Nor glowing Purple, nor the Blaze
 Of Jewels, can restore the Days;
 To Thee those Days of Glory,
 Which, wafted on the Wings of Time,
 Even from thy Birth to Beauty's Prime,
 Recorded stand in Story.

Ah! whither is thy Venus fled?
 That Bloom by Nature's Cunning spread?
 That every graceful Art?
 Of Her, of Her, what now remains,
 Who breath'd the Loves, who charm'd the Swains,
 And snatch'd me from my Heart?

Once

15. *Notis condita fastis.*] The *Fasti* were public Registers in which all remarkable Actions of each Year were preserved, and every Year was distinguished by the Names of its Consuls. As these Registers were kept in Places where all People might consult them, it was easy to know every Person's Age, Name and Family. Horace therefore tells Lyce, that not all her Arts of appearing young can recall the Years, which were once committed to the public Records, and which they very faithfully preserve. TORR.

17. *Venus.*] This Word signifies all the Charms of Beauty, such as these, which the Poet particularly mentions; a Vivacity of Complexion, *color*, and *decens motus*, the Graces of Shape, Mien, and Behaviour. SAN.

Quo color? heu!] We read in the common Editions, *quoque color decens*. Chabotius and Cerutus began the Reformation of the Text, in referring *decens* to *motus*, and not to *color*, which Doctor Bentley not only received, but justified. Mr. Cuninghame finished the Correction, and Mr. Sanadon hath published it in his Edition.

18. *Quid babes illius, &c.*] Horace here uses *facies* not only for
 the

Felix post Cynaram, notaque & artium
Gratarum facies? Sed Cynaræ breves

Annos fata dederunt,

Servatura diu parem

Cornicis vetulæ temporibus Lycen :

Possent ut juvenes visere fervidi,

Multo non sine risu,

Dilapsam in cineres facem.

the Face, but for the whole outward Appearance, as in one of his Satires, *Quali sit facie*. When he says, *facies nota gratarum artium*, he speaks in the same Sense as when he says, *Præcelsus notus animi paterni*; or as *notus formæ*, *notus militiæ*, *præstans animi*, *notus operum* in other Poets. All these figurative Expressions are so many Ellipses, where some Words must be understood. Here the entire Construction must be, *facies nota ob præstantiam gratarum artium*, or *gratarum artium causâ*. Lastly, by *artes* we must

CARMEN XIV. AD AUGUSTUM.

QUÆ cura Patrum, quæve Quiritium,
Plenis honorum muneribus tuas,
Auguste, virtutes in ævum
Per titulos memoresque fastos

Æternæ?

Augustus had commanded our Poet to celebrate the Victories of Drusus and Tiberius, over the Rhæti and Vindelici; and as Tiberius might have been displeased, that he had not been mentioned in the fourth Ode of this Book, he is here distinguished in a particular Manner. The Praises of Drusus are confounded with those of other Heroes in the Claudian Family, but Tiberius is associated with Augustus. The two Pieces are of the same Character, and equally animated by a Greatness of Sentiments, a Sublimity of Style, and all other Beauties of Poetry.

SAN.

Verh.

Once happy Maid ! in pleasing Guiles
 Who vied with Cynara in Smiles,
 Ah ! tragical Survival !
 She glorious died in Beauty's Bloom,
 While cruel Fate defers thy Doom
 To be the Raven's Rival.

That Youths, in fervent Wishes bold,
 Not without Laughter may behold
 A Torch, whose early Fire
 Could every Breast with Love inflame,
 Now faintly spread a sickly Gleam,
 And in a Smoke expire.

must understand, as the Scholiast hath well explained the Word,
 those graceful Motions, those delicate Endearments, which please
 and engage us. *Artium gratiarum facies dicitur, quæ oculis, nutu
 superciliorum, cervicis volubilitate, capitis gratia, totius denique cor-
 poris motu placet.* SAN.

ODE XIV. TO AUGUSTUS.

HOW shall our holy Senate's Care
 Or Rome with grateful Joy prepare
 Thy monumental Honours, big with Fame,
 And in her festal Annals eternise thy Name ?
 O Thou,

Verf. 1. *Quæ cura Patrum.*] When Horace wrote this Ode,
 the Senate and People had granted all Honours to Augustus,
 which could be decreed not only to a Man, but to a God ; yet
 Horace demands by what new Cares, by what new Dignities,
 they shall eternise his Virtues, and assure to him that Immor-
 tality, which he had merited. There is somewhat infinitely
 noble in this Demand, and Horace alone seems capable of adding
 whatever was yet wanting to the Glory of Augustus. DAC.

2. *Plenis honorum muneribus.*] *Munera* signifies in general the
 public Monuments, Statues, Inscriptions, Decrees, and whatever
 VOL. II. I Honours

Æternæ? ô, quâ Sol habitabiles
 Illustrat oras, maxime principum,
 Quem legis expertes Latinæ
 Vindelici dedicere nuper
 Quid Marte posses. Milite nam tuo
 Drusus Genaunos, implacidum genus,
 Breunosque veloces, & arces
 Alpibus impositas tremendis
 Dejecit acer plus vice simplici.
 Major Neronum mox grave prælium
 Commisit, immanesque Rhætos
 Auspiciis pepulit secundis,
 Spectandus in certamine Martio,
 Devota morti pectora liberæ

Quantis

Honours a grateful People could pay to a Prince, by whose Goodness and Wisdom they enjoyed a perfect Felicity. Their Honours are particularly specified by *Titulos* and *Fastos*, the first of which signifies all public Inscriptions upon Statues, Columns, &c. In the *Fasti* or public Registers, were preserved all the Actions of Augustus; the Days, upon which he gained his Victories; his Returns to Rome; the Decrees, which ordered Festivals, Altars, Hymns, and divine Honours to him, &c. Dac.
 7. *Quem legis expertes Latinæ.*] The Construction is remarkable, *Quem Vindelici didicere quid Marte posses.* An Hellenism not ill placed in a Pindaric Ode. It was a Year and half since Drusus had conquered this People, who never had been subdued before to the Roman Power. SAN.

9. *Milite nam tuo Drusus.*] Although the Poet had written a particular Ode upon the Victories of Drusus, yet he mentions him again, to shew, that his Conquests, as well as those of Tiberius, were due to the Auspices of Augustus, and that they only executed his Commands. This Thought is afterwards more strongly expressed. *Te copias, te consilium, & tuos præbente Divos.* SAN.

10. *Implacidum genus.*] Strabo, speaking of the Cruelty of this People, tells us, that when they had taken a Town in War, they were not contented to put to the Sword all the Men, who were capable of bearing Arms, but killed all male Children, and even Women big with Child, if their Priest assured them it was a Boy. Velleius calls them *feritate truces.* Dac.

O Thou, where Sol with varied Rays
The habitable Globe surveys,
Greatest of Princes, whose vindictive War
First broke th'unconquer'd Gaul to thy triumphal Car.

For when thy Legions Drusus led,
How swift the rapid Breuni fled!
The rough Genauni fell, and rais'd in vain
Tremendous on the Alpes, twice overwhelm'd the
Plain

Their haughty Towers. With just Success
While the good Gods thy Battle bless,
Our elder Nero smote with deep Dismay
The Rhœtians, huge of Bulk, and broke their firm
Array.

Conspicuous in the martial Strife,
And nobly prodigal of Life,

With

17. *Plus vice simplici.*] Horace would describe two different Actions of Drusus in the same Campaign. In the first he gained a Victory over the Vindelici, and covered Italy from their Incur- sions. Tiberius, who was at that Time with Augustus, was sent to support his Brother, who then pushed his Conquests against the Vindelici, the Breuni, and Genauni, when the two Brothers, uniting their Forces, entirely subdued the Barbarians. SAN.

Velleius relates the Story in another Manner. But Drusus was then dead, Tiberius was Emperor, and Velleius was a most shameless Flatterer to a most execrable Tyrant.

17. *Spelandus in certamine, &c.*] There is here an Expression hardy and proper for the most sublime Lyric Poetry, *fatigare ru- inis, pectora devota morti libera.* The same Boldness appears in the Construction. *Spelandus quantis fatigaret ruinis, for Spelandus tam quam magnis ruinis fatigaret.* The second Line of this Strophe is of great Beauty, nor is it possible in fewer Words to unite more Nobleness of Sentiment, and more Vivacity of Action, than appear in this Description of Men, who never turned their Backs upon an Enemy; who were resolved either to conquer, or fall in Liberty.

Quantis fatigaret ruinis ;

Indomitas propè qualis undas

20

Exercet Auster, Pleiadam choro

Scindente nubes ; impiger hostium

Vexare turmas, & frementem

Mittere equum medios per ignes.

Sic tauriformis volvitur Aufidus,

25

Qui regna Dauni præfluit Appuli,

Quum sævit, horrendamque cultis

Diluvium meditatur agris ;

Ut

20. *Indomitas exercet undas.*] It must be acknowledged, that Horace composed this Ode in the true Genius and Spirit of Pindar, nor in any other hath he used a greater Number of strong Terms, and hardy Constructions. The South Wind is represented contending with the Waves, endeavouring to subdue their untameable Spirit, and taking Pleasure in tormenting and fatiguing them.

SAN.

21. *Pleiadam choro.*] This Picture of the Pleiades, who rise dancing out of the Ocean, and rend the Clouds in performing their Circuit, hath something inexpressibly pleasing and noble. The Pleiades are a Constellation of seven Stars in the Head of the Bull, not in his Tail, as Pliny believed. They are fabled to have been the seven Daughters of Atlas King of Mauritania, from whence Virgil calls them *Atlontides*.

24. *Medios per ignes.*] Some Interpreters understand the Word *Ignes* figuratively for the Heat of Battle, *pugnae fervorem* ; but it probably alludes to some particular Action of Tiberius, no longer known. He might either have forced his Way through Fires, which were kindled to oppose his Passage ; or he might have attacked the Rhætians at Night in their Camp, where it was a Part of military Discipline to kindle Fires. In the tenth Ode of the first Book, Priam is described passing unseen through the Fires of the Thessalian Camp.

25. *Tauriformis*] This might be translated *Bull-formed*, but such a compound Epithet would be disagreeable and harsh in English. Rivers were frequently represented by the Ancients with Horns ; because, according to Festus, they were as fierce as Bulls, *quod sunt atrocia ut tauri* ; but more probably from their Noise and Roaring, or rather from their branching into different Channels, and winding like the Horns of that Beast. Thus Rivers in general

ral

With what prodigious Ruins he oppress
For glorious Liberty the death-devoted Breast!

As when the Pleiads rend the Skies
In mystic Dance, the Winds arise,
And work the Seas untam'd; such was the Force,
With which, through spreading Fires, he spurr'd
his foaming Horse.

So branching Aufidus, who laves
The Daunian Realms, fierce rolls his Waves,
When to the golden Labours of the Swain
He meditates his Wrath, and deluges the Plain,

As

ral are by the Greeks called *The Horns of the Ocean*, *Kécala 'Ouas-aiā*; and thus Virgil calls the Rhine *bicornis*, double-horned, because in his Time it was divided only into two Channels. Drusus Germanicus afterwards opened a third.

Perhaps, from Images of this Kind, Horns became usual Emblems, in all Languages, of Power, Dignity, Terror, and Plenty; as Rivers, when raised by an accidental Flood, carry Desolation and Ruin through the Countries where they flow, with Fertility and Wealth, when confined within their natural Channels.

Voluitur Aufidus.] Horace hath reversed his Comparison, for instead of comparing Tiberius to the River, he hath compared the River to his Hero, and by this Means given us a greater Image of him, while the Language becomes more sublime. To be well assured of the Truth and Importance of this Remark, we need only reduce the Comparison to its natural Order by putting *hic* into the Place of *ut*, and we shall clearly see the Difference between them.

Ut tauriformis voluitur Aufidus, &c.

Sic barbarorum Claudius ogmina.

Dac.

27. *Quam sævus.*] Nothing can be more animated than this Description, in which the River enters in his Fury; collects a Deluge of Waters; forms his Designs of Desolation, and executes his dreadful Purpose. His Rage particularly threatens the standing Corn, which makes the Comparison perfect, by representing Tiberius mowing down the Ranks of War; and to complete his Hero's Character, the Poet says, that all this Execution is performed without any considerable Loss.

Ut barbarorum Claudius agmina
 Ferrata vasto diruit impetu,

30

Primosque & extremos metendo,

Stravit humum, finè clade victor;

Te copias, te consilium, & tuos

Præbente Divos. Nam tibi, quo die

Portus Alexandria supplex

33

Et vacuum patefecit aulam,

Fortuna lustro prospera tertio

Belli secundos reddidit exitus,

Laudemque & optatum peractis

Imperiis decus arrogavit.

40

Te Cantaber non antè domabilis,

Medusque, & Indus; te profugus Scythes

Miratur, ô tutela præfens

Italiæ, dominæque Romæ;

Te, fontium qui celat origines

45

Nilusque, & Ister, te rapidus Tigris,

Te

34. *Tuos præbente Divos.*] Horace will not prove, in the common Method, that the Gods of Augustus had given this Victory to Tiberius, because he was that Emperor's Lieutenant, and fought under his Auspices; but since the Rhætans were defeated upon the same Day in which Augustus entered Alexandria fifteen Years before, the Poet concludes, that the same Gods had crowned both Expeditions with Success. Thus by this happy Circumstance he transfers the Glory of Tiberius to the Emperor, and recalls to his Remembrance a Day, which made him Master of the World by ending the civil Wars. As it is impossible, that Horace could be mistaken in such a Circumstance, so it is equally unreasonable to believe, he should dare to assert, in Impudence of Flattery, a Fact, which the public Registers could contradict; for the Senate had decreed, that the Day, upon which Alexandria was taken, should be numbered among their sacred Festivals. This Day was probably the 29th of August, 724. DAC. SAN.

39. *Optatum peractis, &c.*] The Sense of this Passage, which hath so much perplexed the Commentators, will be perfectly clear, as soon as we understand the Terms. *Arrogare* signifies to give or attribute.

As Claudius, with impetuous Might,
 Broke through the iron Ranks of Fight;
 From Front to Rear the bloodless Victor sped,
 Mow'd down th' embattled Field, and wide the
 Slaughter spread.

Thine were his Troops, his Counsels thine,
 And all his guardian Powers divine:
 For since the Day, when Alexandria's Port
 Open'd, in Suppliance low, her desolated Court,

When thrice five Times the circling Sun
 His annual Course of Light had run,
 Fortune by this Success hath crown'd thy Name,
 Confirm'd thy Glories past, and rais'd thy future Fame.

Dread Guardian of th' imperial State,
 Whose Presence rules thy Country's Fate,
 On whom the Medes with awful Wonder gaze,
 Whom unhou's'd Scythians fear, unconquer'd Spain
 obeys;

The Nile, who hides his sevenfold Source,
 The Tigris, headlong in his Course,

The

attribute. *Optatum decus* is the Victory gained by Tiberius, than which Rome had nothing more to desire, since by the Defeat of the Rhæti and Vindelici she possessed the World in Peace. *Peracta imperia*, are all the Victories, which Augustus had before obtained, either in his own Person, or by his Lieutenants, for *Imperium* properly signifies the Charge of General. DAC.

41. *Cantaber non antè domabilis.*] This Epithet may be extended to Medes and Indians, for although these Nations had been often defeated, yet they were not entirely subdued until the Year 734, when they were conquered by Agrippa. DAC.

43. *Miratur*] Signifies to behold with Veneration and Awe. To worship. Virgil hath used the Word *admirari* to signify Respect and Submission. TORR.

46. *Nilus.*] Some Portuguese Jesuits have at length discovered the

Te belluosus qui remotis
 Obtrepit Oceanus Britannis;
 Te non paventis funera Galliæ,
 Duræque tellus audit Iberiæ;
 Te cæde gaudentes Sicambri
 Compositis venerantur armis.

50

the Sources of the Nile, which so many Ages had endeavour'd to find. Properly speaking this River has but two Sources, which are two Fountains round and extremely deep, on the Top of a Mountain called Dengla. The River, which is formed by these Fountains at some Distance from the Foot of the Mountain, takes its Course towards the East, receives three little Streams, then turns to the South for twelve Leagues, and afterwards advances to the West about twenty-five Leagues. At last, flowing through Ægypt, it discharges itself into the Mediterranean by two Mouths.

SAN,

50. Non

CARMEN XV. AUGUSTI LAUDES.

PHŒBUS volentem proelia me loqui,
 Victas & urbes, increpuit lyrâ;

Ne

The military Virtues of a King are his least Virtues; for Sovereigns, to speak justly, are not necessary to the World, but for making their Subjects happy. In the pacific Qualities of Augustus we find the most solid Foundation of his real Glory, because by them he formed the Happiness of the Universe. His Reign was indeed seldom free from War. The Necessity of confirming a rising Monarchy obliged him to continue his Armies, and he willingly seized the least Pretext for employing them. Yet as these Wars were on the Extremities of the Empire, Italy, Rome, and the neighbouring Provinces enjoyed the Blessings of Peace. Thus while the Prince subdued the Enemies of the State abroad, he made his Government beloved at home, nor did he neglect any Measure, that might contribute to the Felicity of his Subjects. Never were wiser Laws established for the Regulation of Manners; never was there such Expence in public Edifices, or such Magnificence in Shows; never was Commerce more flourishing; never were Arts and Sciences in greater Honour.

These

The Danube and the Ocean wild that roars
With Monster-bearing Waves, round Britain's rocky
Shores.

The fearless Gaul thy Name reveres,
Thy Voice the rough Iberian hears,
With Arms compos'd the fierce Sicambrians yield,
Nor view, with dear Delight, the Carnage of the Field.

50. *Non parentis funera Galliae.*] Cæsar and Lucan attribute this Intrepidity of the Gauls to the Doctrine of the Metempsychosis, which their Druids taught. *Druidæ in primis hoc volunt persuadere, non interire animas, sed ab aliis post mortem transire ad alios; atque hoc maxime ad virtutem excitari putant, metu mortis neglecto.*

51. *Audit*] Is a Term of Respect and Submission; *audire aliquem*, to hear, to obey. DAC.

ODE XV. TO AUGUSTUS.

I Would have sung of Battles dire
And mighty Cities overthrown,
When Phœbus smote me with his Lyre,
And warn'd me with an angry Tone,

Not

These may not be the most dazzling Actions, yet they give the most lasting real Pleasure to the Heart of a generous Prince, and most powerfully engage the Affections of a People, sensible to their own Happiness. Such are the Actions, that Horace celebrates in this Ode, which is equally worthy of the Hero and the Poet.

In the latter End of Spring 744, Augustus shut the Temple of Janus for the third and last Time, which probably gave Occasion to this Ode. SAN.

Vers. 1. *Phœbus volentem.*] Horace could not flatter Augustus more agreeably, than by representing Apollo interesting himself for his Glory, and forbidding the Poet to attempt his military Actions, since it was impossible to celebrate them with a Dignity equal to the Subject. This Address will appear more delicate and artful, if we remember how anxious Augustus was, to have

Ne parva Tyrrhenum per æquor
 Vela darem. Tua, Cæsar, ætas
 Fruges & agris retulit uberes;
 Et signa nostro restituit Jovi,
 Derepta Parthorum superbis
 Postibus; & vacuum duellis
 Janum Quirini clausit; & ordinem
 Rectum evaganti fræna licentiæ

5

10

Injecit,

have it believed, that Apollo was his Father, and Protector;
 particularly, that he fought for him at the Battle of Actium.

Actius hæc cernens arcum intendebat Apollo
Desuper. Virg.

SAN.

3. *Ne parva Tyrrhenum.*] To attempt with his feeble Genius to
 sing the Victories of Augustus, is to venture in a little Bark on a
 broad, tempestuous Ocean. The Metaphor is beautiful; the Sen-
 timent modest, and the Compliment to Augustus appears with
 equal Truth as Dignity, for it is a Compliment paid by a God.

6. *Signa restituit.*] The Reader may find an Account of this
 Reduction of Parthia in the ninth Ode of the second Book; nor
 should we be surpris'd, that Horace numbers it among the pacific
 Actions of Augustus, since it was obtained without Blood. The
 sole Apprehension of his Approach disarm'd and held in Obedi-
 ence all the People of the East. Velleius gives a glorious Pic-
 ture of him, when he represents him carrying round to all the
 Nations upon Earth the Blessings of his Peace.

Nostro Jovis.] The Standards, which Phraates resigned to Au-
 gustus, were carried to the Capitol. The admirable Structure
 of this Edifice, those Embellishments with which it was en-
 riched, the Presents sent by conquered Provinces and Kings,
 who were in Alliance with the Romans, rendered it one of the
 most august and magnificent Buildings in the World. It had
 four Fronts, each of them two hundred and twenty Feet. There
 were three Chapels in the lower Part of the Temple; that of
 Jupiter in the Middle, that of Minerva upon the right, and that
 of Juno on the left Side.

SAN.

7. *Derepta.*] Horace, in Compliment to Augustus, would re-
 present these Ensigns, as if they had been torn from the Parthian
 Temples by Force of Arms; or perhaps he would shew, with
 how much Violence to their own Inclinations, the Parthians
 had determin'd to resign these glorious Marks of the Victory
 they had obtained, Such is the Force of *derepta*.

DAG.

9. *Janua*

Not to unfold my little Sail, or brave
The boundless Terrors of the Tyrrhene Wave.

Yet will I sing thy peaceful Reign,
Which crowns with Fruits our happy Fields,
And rent from Parthia's haughty Fane
To Roman Jove his Eagles yields;
Augustus bids the Rage of War to cease,
And shuts up Janus in eternal Peace.

Restrain'd by Arts of ancient Fame,
Wild Licence walks at large no more,
Those Arts, by which the Latian Name,
The Roman Strength, th' Imperial Pow'r,
With

9. *Janum Quirini.*] This Temple was built by Romulus, from whence Horace calls it *Janum Quirini*. His Successor Numa put two Gates to it, which were shut in Peace, and opened in War. They had been twice shut before the Time of Augustus, and thrice during his Government. Virgil has given a noble Description of the Rage of War sitting in his Temple, like a Fury, upon an Heap of Arms, and bound with Chains of Brass. Perhaps there was really a Statue of this Kind placed in the Temple of Janus.

— *diræ ferro & compagibus arêlis*
Claudentur belli portæ; Furor impius intus
Sæva sedens super arma, & centum vinctus ænâ
Post tergum nodis, fremit horridus ore cruento.

The direful Portals of tumultuous War
Shall then be shut with ever-during Bar:
Perch'd on fell Arms, and bound with Brass behind;
An hundred Fold I shall impious Furies grind
His baleful Teeth, and, through the dreary Dome
Loud gnashing, bathe his bloody Jaws with Foam. D.

Injecit, emovitque culpas,
 Et veteres revocavit artes,
 Per quas Latinum nomen & Italæ
 Crevere vires, famaue, & imperi
 Porrecta majestas ad ortum
 Solis ab Hesperio cubili.
 Custode rerum Cæsare, non furor
 Civilis, aut vis exiget otium;
 Non ira, quæ procudit enses,
 Et miseras inimicat urbes.
 Non qui profundum Danubium bibunt,
 Edicta rumpent Julia; non Getæ,
 Non Seres, infidive Persæ,
 Non Tanaïm prope flumen orti.
 Nosque & profestis lucibus & sacris,
 Inter jocosî munera Liberi,
 Cum prole matronisque nostris,
 Rite Deos priùs apprecati,

15

20

25

Virtute

11. *Emovitque culpas*] Is the Reading of almost all the Manuscripts, and is much stronger than the common *amovit*. *Emovere* properly signifies to root out, to extirpate. TORR.

12. *Veteres artes*.] These Arts are an exact Observance of Religion; a Discipline of Manners; the Culture of Sciences; a Liberty of Commerce; and all the Virtues, which had made the Romans Masters of the World, and which Augustus had the Glory of restoring to their ancient Splendor. TORR.

15. *Majestas*.] The Romans, in that Spirit of Liberty almost peculiar to them, would suffer the Name of *Majesty* to be applied only to the Dignity of the People. *Majestas est in imperio atque in omni populi Romani dignitate*. CICERO. They were equally jealous of the Word *Empire*; for all Power and Dominion, next to that of the immortal Gods, was thought to reside wholly in the People; and a Crime against their Majesty was esteemed next to that of Sacrilege.

17. *Custode rerum Cæsare*.] Nothing can better agree to the Date, which we have given to this Ode. In the fourteenth of the third Book the Poet says, *Ego nec tumultum, nec mori per vim metuum, tenente Cæsare terras*, where we find the same Thought in almost

With awful Majesty unbounded spread
To rising Phœbus from his western Bed.

While watchful Cæsar guards our Age,
Nor civil Wrath, nor loud Alarms
Of foreign Tumults, nor the Rage,
That joys to forge destructive Arms,
And ruin'd Cities fills with hostile Woes,
Shall e'er disturb, O Rome, thy safe Repose.

Nations, who quaff the rapid Stream,
Where deep the Danube rolls his Wave ;
The Parthians, of perfidious Fame,
The Getæ fierce, and Seres brave,
And they, on Tanaïs who wide extend,
Shall to the Julian Laws reluctant bend.

Our Wives and Children share our Joy,
With Bacchus' jovial Blessings gay ;
Thus we the festal Hours employ,
Thus grateful hail the busy Day ;
But first, with solemn Rites the Gods adore,
And, like our Sires, their sacred Aid implore ;

Then

almost the same Expression ; and as the first of these Pieces was composed upon the second shutting of the Temple of Janus, this seems to have been written after the third. Upon each of these Occasions Augustus had subdued all the Enemies of the Roman Empire ; banished the Alarms of War, and given Peace to the Universe. SAN.

18. *Exiget.*] This is the Reading of many excellent Manuscripts, and especially of the Scholiast. *Eximet* has not Force enough to answer to *Furor* and *Vis*. BENT. SAN.

20. *Inimicat.*] *Sevendis dissidiis miseræ urbes efficit.* This is one of the Words, with which Horace boasted he had enriched the Latin Tongue ; at least it is not found in any Author before his Time. DAC.

25. *Nosque & profectis.*] We have here a beautiful Opposition between the Romans and the Nations, they had subdued. These
last

Virtute functos, more patrum, duces,
Lydis remisso carmine tibiis,

30

Trojamque, & Anchisen, & almæ
Progeniem Veneris canemus.

Q. HORATII

last were restrained by Fear from violating the Laws of Augustus; but the Romans thought they could not sufficiently witness their Love and Gratitude to their Emperor, but by singing his Praises in their public Festivals, and blessing him in their domestic Entertainments. When we see them thus employed, and surrounded by their Wives and Children, it is a Picture of Tenderness and Affection, which must have been very pleasing to Augustus, who knew, that the real Glory of a Sovereign consists in possessing the Hearts of his People. DAC. SAN.

30. *Lydis remisso carmine tibiis.*] In the Time of Terence the Romans had Flutes, which might properly be called Phrygian and Lydian. They were different in their Tones and Number of Stops. The Lydian had but one Stop, and consequently was

at

Then vocal, with harmonious Lays
 To Lydian Flutes, of cheerful Sound,
 Attemper'd sweetly, we shall raise
 The valiant Deeds of Chiefs renown'd,
 Old Troy, Anchises, and the godlike Race
 Of Venus, blooming with immortal Grace.

of a deep Tone; the Phrygian had two, which gave a shriller Sound, from whence Varro calls it *liquidam vocem*. But in the Time of Horace all their Flutes had many Stops, and they called them Phrygian or Lydian, according to the Measures, in which they played; for whatever Change was made in the Instrument, they always played in the ancient Measures. Thus the same Flute was called Phrygian, when they played the Phrygian Measure, and became Lydian, when it took the Lydian Measure. This last was better suited to the Voice, and as it was of a Tone more loud and lively, it was proper for Mirth and Festivals, from whence Plato calls it *Ἀρμαίαν συμπολικὴν*, a festal Harmony.

DAC.

32. *Progeniem Veneris,*] We may understand these Words of Augustus alone.

SAR.

T H E

Q. HORATII FLACCI
C A R M I N U M
LIBER QUINTUS.

CARMEN I. AD MÆCENATEM.

IBIS Liburnis inter alta navium,
Amice, propugnacula,
Paratus omne Cæsaris periculum
Subire, Mæcenas, tuo.

Quid

It were a Shame to repeat the Conjectures of the Grammarians upon the Meaning of the Word EPODES, but that their Weakness may convince us how unjustly the Title hath been given to this Book. *Lewia sanè sunt, & bujufmodi ut nullo negotio refelli queant.* MURET. Some imagine, that this Name was given to the whole Book, because in the first ten Odes a shorter Verse is regularly placed after a longer. This Reason would include several other Odes, and the third Book might as justly have been called Alcaic, since the first six Odes are written in that Measure. Others say, that as the Grecian Epode closed the Song, so in Latin Poetry a shorter Verse, which, following a longer, closes the Sense, and ends the Period, should be called Epode. But this is a Supposal of what is not true in fact, for the Sense does not always end with each Distich; nor indeed have the Latins any just Right to the Word. The Grecians, from whom they received it, used it to signify the third and last Part of an Ode divided into Strophe, Antistrophe, and Epode; and since the Latins have not any Odes of such Form, they have consequently no Right to the Name. It is equally certain, that it did not appear in the Times of pure Latinity, and was not introduced

THE FIFTH
 B O O K
 OF THE
 ODES *of* HORACE.

ODE I. TO MÆCENAS.

WHILE you, Mæcenas, dearest Friend,
 Would Cæsar's Person with your own defend :
 And Antony's high-towered Fleet,
 With light, Liburnian Gallies fearless meet,
 What

introduced into Poetry until the third Century, which are not Reasons sufficient for continuing it.

A late Commentator, who treats all his Brethren as well-meaning People, *boni homines*, has found that this Book hath its Name, because it contains a Number of lewd, immodest Pieces. Surely not enough to give it such an infamous Title. The best Account of the Dispute seems to be, that these Odes were collected after our Poet's Death, and being added to those which he himself had published, were called *Epodes*, or *The Book after the Odes*. From hence we may conclude, that some of them possibly were not written by our Poet, since they are greatly unworthy of his Reputation ; or at least, that he would never have published them himself. Muretus assures us, he had seen an ancient Manuscript, which called this Book, *QUINTUS ODARUM LIBER*, The fifth Book of the Odes.

Verf. 1. *Isis.*] As soon as Mæcenas had received Orders to hold himself in Readiness to go aboard the Fleet of Octavius, He imparted the News to Horace, and at the same Time declared to him, that he would not permit him to make this Voyage with him. This Declaration mortified our Poet, who had attended him to the Sicilian

Quid nos? quibus te vita sit superstitute

Jucunda; si contrà, gravis?

Utrúmne jussi persequemur otium,

Non dulce, ni tecum simul?

An hunc laborem mente laturi, decet

Quâ ferre non molles viros?

Feremus: & te, vel per Alpium juga,

Inhospitalem & Caucasum,

Vel Occidentis usque ad ultimum sinum

Forti sequemur pectore.

Roges, tuum labore quid juvem meo,

Imbellis ac firmus parum?

Comes minore sum futurus in metu,

Qui major absentes habet:

Ut assidens implumibus pullis avis

Serpentium allapsus timet

20
Magis

Sicilian Wars against Pompey, and would gladly have shared the same Dangers with him in an Action, which had fixed the Attention of the whole World, and which was to give a Master to the Roman Empire. Mæcenas probably was unwilling to expose his Favourite's Life; or perhaps he was afraid, the Fatigues of the Voyage and the War might impair his Health, which was very delicate.

This Ode was written in 723, and it shews, through the Whole, a disinterested Affection and Gratitude. SAN.

Liburnis.] Plutarch, speaking of this Battle, says, that when one of Antony's Ships was surrounded by four or five Liburnian Gallies, it looked like an Assault of a Town. Florus, describing the Vessels of Antony, says, that they had from six to nine Rowers to every Oar; that they carried Towers and Bridges of such prodigious Height, as to look like Castles and Towns; that the Seas groaned beneath their Weight, and the Winds laboured to push them forward. Horace calls these Towers, *Propugnacula navium*, and Virgil calls the Vessels, which bore them, *Turritas puppes*, towered Ships.

2. *Amice.*] Horace had been eight Years a Favourite and Intimate of Mæcenas, having been presented to him in the Year

What shall forsaken Horace do,
 Whose every Joy of Life depends on You?
 With Thee, 'tis Happiness to live,
 And Life, without Thee, can no Pleasure give.
 Shall I th' unkind Command obey,
 And idly waste my joyless Hours away;
 Or, as becomes the Brave, embrace
 The glorious Toil, and spurn the Thoughts of Peace?
 I will; and over Alpine Snow,
 Or savage Caucasus intrepid go;
 Or follow, with undaunted Breast,
 Thy dreadful Warfare to the farthest West.
 You ask, what Aid I can afford,
 A puny Warrior; Novice to the Sword:
 Absence, my Lord, increases Fear;
 The Danger lessens, when the Friend is near;
 Thus, if the Mother-Bird forsake
 Her unfledg'd Young, She dreads the gliding Snake
 With

3. *Paratus omne Cæsaris.*] We are not much acquainted with Mæcenas under a military Character, but he seems to have suffered unjustly in that Respect. The Battle of Actium was the sixth, in which he fought for Octavius in the Space of twelve Years; and since Horace had assisted in two of these Actions, he could speak of his Patron's Courage, as an ocular Witness. This Panegyric on Mæcenas includes indirectly that of Octavius, by insinuating, that he was regardless of his Person in Battle, and exposed himself to the greatest Dangers. SAN.

7. *Iussi persequemur otium.*] The ancient Commentator says, that Augustus himself had commanded Horace not to follow him to this War, and that the Poet was the only Person excused from making the Campaign. From whence he got a Tradition so particular, is hard to tell, but probably Mæcenas alone had forbidden Horace to attend him. DAC.

9. *Mente.*] *Mens* here signifies Courage, and when the Poet reckons himself among the *molles vires*, we may believe, he was not vain upon the Article of Bravery, as in truth, by his Behaviour at Philippi, he had no great Reason. Yet his Affection for Mæcenas, and the Continuance of his Friendship can inspire him
 with

Magis relictis; non, ut adfit, auxili

Latura plus præsentibus.

Libenter hoc & omne militabitur

Bellum in tuæ spem gratiæ:

Non ut juvencis illigata pluribus

Aratra nitantur mea;

Pecusve Calabris ante fidus fervidum

Lucana mutet pascuis:

Nec ut superni villa candens Tusculi

Circæa tangat mœnia.

Satis superque me benignitas tua

Ditavit: haud paravero,

Quod aut, avarus ut Chremes, terrâ premam;

Disinctus aut perdam ut nepos.

CARMEN

with Strength to bear the rudest Fatigues, and with Courage to attempt the greatest Dangers of a military Life.

19. *Ut assitens pulvis avis.*] Is not a Bird actually sitting on her Young, as Scaliger and some other Critics understand it, but a Bird, that has Young, for whom she is more alarmed, when she leaves them, than when she is with them in their Nest. DAC.

21. *Ut adsit.*] Although she were willing and earnest to assist them. *Quamvis parata sit ad ferendam opem.* The Poets frequently use the Verb *adsit* in this Sense. Mr. Dacier construes it, *Quamvis præsens sit*, and thinks it a poetical Pleonasm. SAN.

26. *Aratra nitantur mea.*] The Construction is reversed, *Ut aratra illigata nitantur pluribus juvencis*, for *Ut plures juvenci aratris illigari nitantur*. The Verb *niti* signifies, to exert our whole Strength, and strongly marks the very painful Labour of Tillage.

CRUQ.

27. *Pecusve Calabris.*] The wealthier Romans had different Pastures for Summer and Winter. The poorer Sort sent their Flocks into the public Pastures, paying a certain Rent to the Farmers of the Revenues. Thus Calabria was chosen for its Warmth and Temperate in Winter; and Lucania for its Coolness and Verdure in Summer, occasioned by its Mountains. But the Difficulty of the Sentence depends upon the Construction, which must be directly contrary to the Poet's Arrangement of the Words; *mutat Lucana Calabris pascuis* for *mutat Calabra pascuis Lucanis*. In the same Manner in the first Book, *mutat Lucretium Lycaeo*, for *mutat Lycaeo Lucretium*.

ANCIENT SCHOL.

29. Niqu

With deeper Agonies afraid,
Not that her Presence could afford them Aid.

With cheerful Heart will I sustain,
To purchase your Esteem, this dread Campaign:

Not that my Plows, with heavier Toil,
Or with a larger Team, may turn my Soil;
Not that my Flocks, when Sirius reigns,
May browse the Verdure of Lucania's Plains;

Not that my Villa shall extend
To where the Walls of Tusculum ascend.

Thy Bounty largely hath supplied,
Even with a lavish Hand, my utmost Pride;

Nor will I meanly wish for more,
Tasteless in Earth to hide the fordid Store,

Like an old Miser in the Play,
Or like a Spendthrift squander it away.

ODE

29. *Neque ut superni, &c.*] *Neque ut candens willa tangat Cir-
cea Tusculi moenia* is the Construction of these two Lines. Our
Poet's Villa was more than five and twenty Miles from Tusculum,
which was founded by Telegonus, the Son of Ulysses and Circe,
from whence its Walls are called Circæan. SAN.

33. *Quod aut avorus.*] Horace hath learned Content from his
Epicurean Philosophy, and he was too honest a Man to be either
prodigal, or avaricious.

34. *Discipulus nepos.*] As Grand-Children are usually treated by
their Grand-Fathers with too indulgent a Fondness, they frequent-
ly became Rakes and Prodigals; from whence the Word *Nepos*
came to signify any young Man of a vicious and irregular Life.
Horace adds an Epithet, which determines the Meaning. The
Romans used to collect their Robes with a Girdle upon any Occa-
sion, which required Action; and not to use this Girdle, or to
wear their Robes loose and flowing, was esteemed a Mark of
Luxury and Effeminacy. ANCIENT SCHOL.

Mr. Sanadon remarks, that the Poet ought to have varied
his Expressions in the latter Part of this Ode, and particularly
that he hath used the Word *Ut* six Times without either Beauty
or Necessity.

CARMEN II. VITÆ RUSTICÆ LAUDES.

BEATUS ille, qui procul negotiis,
 Ut prisca gens mortalium,
 Paterna rura bobus exercet suis,
 Solutus omni scœnore :
 Neque excitatur classico miles truci,
 Neque horret iratum mare ;
 Forumque vitat, & superba civium
 Potentiorum limina.

Ergo

The Satire of this Ode is of a particular Character. We do not find in it any of those bloody Strokes, which are not aimed with an Intention to wound, but to mangle and destroy. The Censure here is delicate, and corrects with Decency and Good-humour. The Poet, to shew with how much Difficulty a Miser can disengage himself from his Love of Riches, supposes that an Usurer, who is persuaded of the Happiness and Tranquility of a Country-Life, hath formed a Design of retiring into the Country, and renouncing his unworthy Traffic. He calls in his Money, breaks through all Engagements, and is ready to depart, when his favourite Passion crosses his Passage, and subdues him at the first Assault. These Reflections so natural, these Projects so reasonable, these Ideas so flattering, of a pure and constant Felicity, vanish at once, and the Usurer becomes again enslaved to a miserable Avarice. The Poet's Art is admirable. He leaves his Reader to find the Moral, which naturally rises from the Tale he relates ; nor does he discover the Person, who speaks, until the End of the Ode. A Length of pleasing Scenes, where Nature appears in her rural Simplicity, yet without any thing rustic, amuses the Imagination, and conducts it insensibly to an unexpected Conclusion of the Piece. In no other Ode hath Horace preserved a greater Elegance of Expression, Harmony of Numbers and easiness of Construction.

VERS. 2. *Ut prisca gens mortalium.*] The first Race of Mankind were either Labourers or Shepherds ; but perhaps the Poet does not mean an Antiquity so distant, and rather speaks of the ancient Romans, such as Cincinnatus Fabricius, who cultivated their own Lands.

ODE II. *The Praises of a Country-Life.*

LIKE the first Mortals blest is He,
 From Debts, and Usury, and Business free,
 With his own Team who ploughs the Soil,
 Which grateful once confess'd his Father's Toil.
 The Sounds of War nor break his Sleep,
 Nor the rough Storm, that harrows up the Deep;
 He shuns the Courtier's haughty Doors,
 And the loud Science of the Bar abjures.

Some-

Lands. The greatest Praise, which could then be given to a Roman, was to call him a good Farmer; but to distinguish him from the Person, who paid Rent for the public Demaine, the Poet says, he cultivates his own paternal Estate. DAC.

4. *Solutus omni fœnore.*] *A Person free from all Kinds of Usury; who neither lends, nor borrows.* The ancient Romans thought an Usurer so much a more dangerous Member of Society, than a Thief, that he was condemned to a double Punishment. One of the Laws of the twelve Tables forbade a greater Interest, than one *per Cent.* but this Interest was only for a Month, and was equal to twelve *per Cent.* with us.

7. *Et superbo civium.*] We may observe, that Alphius mentions five different Professions in Opposition to a Country-Life, and naturally enough begins with his own, as a Banker, both with regard to Money, which is ever in his Thoughts, and because every discontented Man feels most sensibly the Difficulties of his own Profession. He hath already spoken of Soldiers, Merchants, Lawyers, and now he describes a Courtier, by a servile Attendance on the haughty Levees of the Great. Columella hath manifestly followed this Division of Horace, when he shews the Vileness, Injustice, and Danger of all other Trades, in Comparison of Agriculture. War, says he, unjustly gives to some, what it takes by Violence from others; Commerce and Navigation exceed the Bounds of Nature, and expose the Merchant to a thousand Dangers; Usury is odious even to the Person, whom it relieves; the Lawyer's Trade is a Villainy licensed by Law; and a Courtier is a lying, flattering, servile Mercenary.

IO. *Altos*

Ergo aut adultâ vitium propagine
 Altas maritat populos ; 10
 Inutileſve falce ramos amputans,
 Feliciores inferit ;
 Aut in reductâ valle mugientium
 Proſpectat errantes greges ;
 Aut preſſa puris mella condit amphoris 15
 Aut tondet infirmas oves.
 Vel, quum decorum mitibus pomis caput
 Autumnus arvis extulit,
 Ut gaudet inſitiva decerpens pyra,
 Certantem & uvam purpuræ, 20
 Quâ muneretur te, Priape, & te pater
 Sylvane, tutor finium !
 Libet jacere modò ſub antiquâ ilice,
 Modò in tenaci gramine :
 Labuntur altis interim ripis aquæ ; 25
 Queruntur in ſylvis aves ;

Fontefque

10. *Altas maritat populos.*] The Countryman here chuſes the tallſt Trees, that he may have the beſt Wine, for Pliny tell us, high Trees give a richer Wine, and lower Trees a greater Quantity. Raiſe your Vines as high as poſſible, ſays Cato, *Quam altiffimam vineam facito*; and Varro gives a Reaſon for the Precept: A Vine, when in its Growth, does not require Water, as it does when in the Cup, but Warmth and Sun. Cyneas, alluding to theſe Trees, pleaſantly ſaid of a bad Wine, that its Mother was very juſtly hanged upon ſo high a Gibbet. *Meritò matrem ejus pendere in tam alta cruce.* Dac.

11. *Inutileſve.*] Theſe two Verſes, which are placed in many Editions after the following Diſtich, are here reſtored to their natural Order. Such Diſorders are frequent in the Manuſcripts, and the Correſtion hath been received by almoſt all the moſt learned Editors of our Author, except Doctor Bentley.

16. *Aut tondet infirmas oves.*] *Infirmas* does not ſignify diſeaſed or ſickly, but naturally feeble and delicate. For, beſides that it is

Sometimes his marriageable Vines
 Around the lofty Bridegroom Elm he twines;
 Or lops the vagrant Boughs away,
 Ingrafting better as the Old decay;
 Or in the Vale with Joy surveys
 His lowing Herd safe-wandering as they graze;
 Or careful stores the flowing Gold
 Prest from the Hive, or sheers his tender Fold;
 Or when with various Fruits o'erspread,
 The mellow Autumn lifts his beauteous Head,
 His grafted Pears or Grapes, that vye
 With the rich Purple of the Tyrian Dye,
 Grateful he gathers, and repays
 His Guardian Gods upon their festal Days;
 Sometimes beneath an ancient Shade,
 Or on the matted Grass supinely laid,
 Where pours the Mountain Stream along,
 And feather'd Warblers chaunt the soothing Song;
 Or

it is not customary to shear a Sheep when it is diseased, such a Representation would spoil the Beauty of this rural Picture. DAC.

17. *Decorum mitibus pomis.*] Autumn is pictured like a God, and rising out of the Earth crowned with all Kinds of ripe Fruits. DAC.

19. *Instituta.*] There seems by this Epithet a greater Pleasure in pulling engrafted Fruits, than those of natural Growth, because they are at once the Produce and the Reward of our Art and Labour. DAC.

22. *Tutor finium.*] The Ancients acknowledged three Gods whom they called Sylvani; and it may be Matter of Curiosity to see an ancient Form of Invocation or Prayer to one of these Deities. O Father, I intreat and conjure you, that you will be propitious and gracious to me, and to my House and Family; that you will disperse, forbid, and repel all Maladies known, and unknown; Barrenness, Mortality, Calamities, and Pestilence; that you will give Increase to my Fruits, Corn, Vines and Trees; that you will preserve my Shepherds and their Flocks, and give Health and Safety to us all.

Fontesque lymphis obstreputant manantibus,
Somnos quod invitet leves.

At quum tonantis annus hybernus Jovis

Imbres nivesque comparat;

30

Aut trudit acres hinc & hinc multâ cane

Apros in obstantes plagas;

Aut amite levi rara tendit retia,

Turdis edacibus dolos;

Pavidumve leporem, & advenam laqueo gruem, 35

Jucunda captat præmia.

Quis non malarum, quas amor curas habet,

Hæc inter obliviscitur?

Quòd si pudica mulier in partem juvans

Domum atque dulces liberos,

40

(Sabina qualis, aut perusta solibus

Pernicis uxor Appuli)

Sacrum vetustis extruat lignis focum,

Lassi sub adventum viri;

Claudensque textis cratibus lætum pecus, 45

Distenta ficcet ubera;

Et horna dulci vina promens dolio,

Dapes inemptas apparet;

Non

27. *Fontesque lymphis obstreputant.*] This last Word is not to be joined to *avibus*, as if the Fountain made a Concert with the Birds, but it must be applied to *jacenti*, by a Figure frequently used by our Poet. *Fontes obstreputant quod invitet somnos*, for *Fontes edunt strepitum qui somnos conciliet*. These two Ideas seem perfectly opposite, for Noise naturally drives away Sleep. SAN.

31. *Multâ cane.*] Singulars are always more noble than Plurals; *multo milite*, for *multis militibus*. When the Latins speak of Hunting-Dogs, they generally use *Canis*, in the feminine Gender. TORR.

35. *Et advenam gruem.*] Cranes came to Italy and Greece in Winter for the Warmth of the Climate; from whence Pliny calls them *Hymis advenas*, the Strangers of Winter. LAMB.

Or where the lucid Fountain flows,
 And with its Murmurs courts him to Repose.
 But when the Rain and Snows appear,
 And wintry Jove loud thunders o'er the Year,
 With Hounds he drives into the Toils
 The foaming Boar, and triumphs in his Spoils;
 Or for the greedy Thrush he lays
 His Nets, and with delusive Baits betrays;
 Artful he sets the springing Snare,
 To catch the stranger Crane, or timorous Hare.
 Thus happy, who would stoop to prove
 The Pains, the Wrongs, and Injuries of Love?
 But if a chaste and virtuous Wife
 Assist him in the tender Cares of Life;
 Of sun-burnt Charms, but honest Fame,
 (Such as the Sabine, or Apulian Dame)
 Fatigu'd when homeward he returns,
 The sacred Fire with cheerful Lustre burns;
 Or if she milk her swelling Kine,
 Or in their Folds his happy Flocks confine;
 While unbought Dainties crown the Feast,
 And luscious Wines from this Year's Vintage press;
 No

39. *Juvans.*] This Correction has the Authority of an ancient Manuscript, and has been received by several Editors. The Thought is better followed, and the Construction more easy. They who read *juvet*, ought to add & in the forty-third Line, *sacrum & vetustis*.

41. *Sabina qualis.*] The Sabines possessed the Middle of Italy. They were a laborious, frugal People, and their Wives were remarkable for Chastity and Modesty; domestic Housewifery, and conjugal Fidelity. CRUQ.

43. *Sacrum vetustis extruat.*] The Construction is reversed; *Extruere lignis focum*, for *extruere ligna in foco*, or *super foco*. This Fire was called *sacred*, because it was consecrated to Vesta, and the Household God, whose Statues were placed round it. CRUQ.

47. *Horna.*] Wine of one Year old seems excellent to this

Non me Lucrina juverint conchylia,
 Magisve rhombus, aut scari, 50
 Si quos Eois intonata fluctibus
 Hyems ad hoc vertat mare :
 Non Afra avis descendat in ventrem meum,
 Non attagen Ionius
 Jucundior, quàm lecta de pinguiſſimis 55
 Oliva ramis arborum,
 Aut herba lapathi prata amantis, & gravi
 Malvæ falubres corpori,
 Vel agna feſtis cæſa Terminalibus,
 Vel hœdus ereptus lupo. 60
 Has inter epulas, ut juvat paſtas oves
 Videre properantes domum !
 Videre feſſos vomerem inverſum boves
 Collo trahentes languido ;
 Poſitoſque vernas, ditis examen domûs, 65
 Circùm renidentes Lares !
 Hæc ut loquutus ſœnerator Alphius,
 Jam jam futurus ruſticus,

Omnem

frugal and laborious Villager ; ſuch is the Force, according to the French Commentators, of *dulci dolio* ; but perhaps the Poet only means the Luſciouſneſs and Muſt of new Wines.

49. *Lucrina conchyliæ*.] *Conchylia* is a general Word for all Kinds of Shell-Fiſh. The Romans at firſt loved the Oyſters of the Lucrine Lake ; afterwards they preferred thoſe of Brundium and Tarentum ; at length all others were inſpid to them, except thoſe of the Atlantic Ocean. As theſe Expences became exceſſive, the Cenſors were obliged to forbid either Fowl or Shell-Fiſh to be brought from Countries ſo diſtant. DAC.

50. *Rhombus*.] We cannot with Certainty determine what the *Rhombus*, *Scarus*, or *Atagen* were. Athenæus tells us, that the *Scarus* was tender and delicate. Ennius wildly calls it *the Brain of Jupiter*.

53. *Descendat in ventrem*] Is a Grecian Phraſe, and was probably much in uſe among the delicate and luxurious in Diet. DAC.

No more shall curious Oysters please ;
 Or Fish, the Luxury of foreign Seas,
 (If Eastern Tempests, thundering o'er
 The wintry Wave, shall drive them to our Shore ;)
 Or Wild-Fowl of delicious Taste,
 From distant Climates brought to crown the Feast,
 Shall e'er so grateful prove to me,
 As Olives gather'd from their unctuous Tree,
 And Herbs, that love the flowery Field,
 And cheerful Health with pure Digestion yield ; .
 Or Fatling, on the Festal Day,
 Or Kid just rescued from some Beast of Prey.
 Amid the Feast how joys he to behold
 His well-fed Flocks home hasting to their Fold !
 Or see his labour'd Oxen bow
 Their languid Necks, and drag th' inverted Plow,
 At Night his numerous Slaves to view
 Round his domestic Gods their Mirth pursue !
 The Usurer spoke ; determin'd to begin
 A Country-Life, he calls his Money in, :

But

55. *Laeta Oliva.*] Olives ought to be gathered with the Hands. There was an ancient Law, which forbade that the Tree should be shaken, or the Fruit beaten down. *Oleam ne stringito, neve verberato.*

Dac.

59. *Agna fiftis casa terminalibus.*] The Poet does not absolutely mean, that his Farmer eats Meat only once in a Year ; on the Festival of Terminus, which was celebrated the twenty-first of February ; or when a Kid was accidentally preserved from the Wolf : he would only describe in general the Frugality of his Table.

Torr.

66. *Circum renidentes Lares.*] The Lares are in poetical Language not unjustly used for the Fire, round which their Statues were placed ; and they are represented smiling (*renidentes* perhaps signifying *ridentes*) and rejoicing to see themselves surrounded by so numerous a Family.

San.

67. *Hæc ut loquutus.*] Until these Words, the Reader imagines, that Horace himself speaks, and these were his own Sentiments ;

Omnem relegit Idibus pecuniam;

Quarit Calendis ponere.

70

but by giving them to this Usurer, he surprises his Reader agreeably, and shews the whole Ode in a pleasing and stronger Light, Columella mentions Alphius, as a remarkable Usurer, whose favourite Maxim was, that the best Debts become bad, when we suffer them to rest.

DAC.

69. *Relegit Idibus pecuniam.*] Mr. Dacier understands by this Passage, that when Alphius had called in his Money on the Ides, or fifteenth Day of the Month, he put it out to Interest again immediately;

CARMEN III. AD MÆCENATEM.

PARENTIS olim si quis impia manu
Senile guttur fregerit;
Edit cicutis allium nocentius.

O dura messorum ilia!

Quid hoc veneni sævit in præcordiis?

5

Num viperinus his cruor

Incoctus herbis me fefellit? an malas

Canidia tractavit dapes?

Ut

Horace had eaten Garlick at Supper with Mæcenas, which made him violently sick, and here he takes his full Revenge on the wicked Weed. It is represented as a sufficient Punishment for the blackest Crimes; it is always predominant in the strongest Poisons, and no Fires, either natural or artificial, have any Thing so burning. The Verses of this Ode are full of Force, and their Cadence approaches nearly to that of Iambics in Tragedy. SAN.

Vers. 1. *Olim.*] This Word is taken indifferently either for the Past or Future. The latter Sense seems more natural here. SAN.

2. *Senile guttur.*] This Epithet augments the Cruelty of the Action. To murder a Father is a most unnatural Crime; but to shorten those Days by a violent Death which must soon end by the regular Course of Nature, is a Deed full of Horrors. TORR. SAN.

3. *Edit.*] The Ancients used *edim* for *edam*, as *dum* for *dem*. Thus we form the Verbs *velim*, *sim*, *faxim*; however Mr. Sannadon

But, ere the Moon was in her Wane,
The Wretch had put it out to Use again.

mediately; and that he was not such an ignorant Usurer as to let his Money lie useless to the End of the Month. But this Explanation, says Mr. Sanadon, offers Violence to the Text, and if it were the Sentiment of Horace, he ought to have expressed it otherwise. The Construction is the same in *relegit Idibus*, as in *ponit Calendis*; if therefore the first Expression mean, that Alphius called in his Money upon the Ides, the second ought to signify that he did not give it out to Interest till the Calends following.

ODE III. TO MÆCENAS.

IF Parricide ever, in Horrors more dire,
With impious right Hand shall strangle his Sire,
On Garlick, than Hemlock more rank, let him feed:
O Stomach of Mowers to digest such a Weed!
What Poison is this in my Bosom so glowing?
Have I swallow'd the Gore of a Viper unknowing?
Canidia perhaps hath handled the Feast,
And with Witchery hellish the Banquet hath dress'd.
With

Sanadon thinks it an obsolete Word, and disagreeable to the Genius of Horace; yet Horace uses it again in the eighth Satire of the second Book, even in Mr. Sanadon's Edition. *Quam si cum lumbis quis edit*. In the present Passage the Critic would have us read *edat*, which he tells us is the Reading of Lambinus and Cruquius; although both these Commentators not only read *edit* in the Text, but support it in their Notes.

This Mistake is not mentioned here with design to injure Mr. Sanadon's very just Reputation, or in any mean Suspicion of his Veracity; but to convince us, that we ought willingly to pardon the Faults of meaner Authors, when so judicious and accurate a Writer could commit such an apparent Mistake. This alone is the Use which we ought to make of the Faults of others.

8. *Canidia*.] The old Commentator says that Canidia is a supposed Name, and that Horace means a Woman of Naples called

Ut Argonautas præter omnes candidum

Medea mirata est ducem,

16

Ignota tauris illigaturum juga,

Perunxit hoc Iasonem :

Hoc delibutis ulta donis pellicem,

Serpente fugit alite.

Nec tantus unquam siderum insedit vapor

25

Siticulosæ Apuliæ :

Nec munus humeris efficacis Herculis

Inarsit æstuosius.

At, si quid unquam tale concupiveris,

Jocose Mæcenas, precor

29

Manum puella suavio opponat tuo,

Extremâ & in spondâ cubet.

CARMEN

Cratidia, famous for Drugs and Poisons. His Assertion is founded upon a Law of the twelve Tables, which forbid that any Person should be mentioned by their Names in a satirical Writing; but this does not seem a sufficient Proof, since Horace himself tells us, that She was the Daughter of Albutius, as if he were afraid She might not be sufficiently known by her own Name.

DAC.

12. *Perunxit*] Here Scaliger asks how such different Effects could proceed from the same Cause: How Carlick should be a Preservative to Jason when he went to tame the Bulls, which breathed Fire, and whose Feet were armed with Brass, since in the next Verse it proves fatal to the Daughter of Creon, when the Crown and nuptial Robe, sent to her by Medea, set her on fire. This Objection is more plausible than just, for Horace must

With this did Medea her Lover besmear,
 Young Jason, beyond all his Argonauts fair;
 The Stench was so strong, that it tam'd to the Yoke,
 The Brass-footed Bulls breathing Fire and Smoke.
 On the Gown of Creüsa its Juices She shed,
 Then on her wing'd Dragon in Triumph She fled.
 Not such the strong Vapour, that burns up the Plains,
 When the Dog-star in Anger triumphantly reigns;
 Not the Shirt of Alcides, that well-labour'd Soldier,
 With Flames more envenom'd burn'd into his
 Shoulder.

May the Girl of your Heart, if ever You taste,
 Facetious Mæcenas, so baleful a Feast,
 Her Hand o'er your Kisses, Oh, may She bespread,
 And lie afar off on the Stock of the Bed.

must necessarily suppose that the Witch gave her Lover an Antidote against Garlick in this perilous Adventure: Or perhaps the Poet would in this Instance prove the Strength of it, as he afterwards describes its violent Heat by the following Comparisons.

17. *Munus bumeris effiacis Herculis.*] This Gift was the Robe which Dejanira sent to Hercules, after having dipped it into the Blood of Nessus; and the Epithet given to Hercules shews those hardy Enterprizes which he had undertaken and executed in the Course of his twelve Labours.

18. *Æstuans.*] Mr. Dacier thinks it probable that these Robes were besmeared with a liquid Bitumen, called Naphtha; of so subtle a Nature, that it is inflammable by the least Degree of Heat. Alexander made Trial of it upon a Boy, who was almost destroyed by the Experiment.

CARMEN IV.

LUPIS & agnis quanta sortitò obtigit,
 Tecum mihi discordia est,
 Ibericis peruste funibus latus,
 Et crura durâ compede.

Licèt

The Esteem or Hatred of an excellent Poet should not be indifferent to Persons who value their Reputation; for with the same Pen he immortalises the Hero's Glory, and the Scoundrel's Infamy. As long as the Works of Horace shall subsist, so long shall the Praises of Augustus, Mæcenas and Agrippa continue; but Canidia shall be known only by her Sorceries; Mævius by his Nastiness; Cassius Severus by his Slanders; and Cassius of Nomentum by his Debaucheries. To these we might add Menas or Menodorus, if it were certain that he is the Person aimed at in this Ode. But whoever he was, the Poet had the Advantage of being Interpreter of the public Sentiments, in Revenge for the Contempt and Insolence of a Coxcomb, vain of his Wealth and Equipage. The Ode is written in the violent Spirit of Satire; and the Gall of Indignation flows through all the Verses, which are not less nervous in their Cadencies, than acrimonious in their Expressions.

The Manuscripts inscribe this Ode *in Menam libertum*. Sextus Menas was a Freedman of Cneius Pompeius, and during five or six Years of the Triumvirate had made himself considerable both to Octavius and Pompey by betraying each of them in their Turn, from whence Appian calls him *The double Betrayer*.

In 714, He commanded Pompey's Fleet; ravaged the Borders of Tuscany, took Sardinia, and reduced Rome to such Extremity, by shutting up the Sea, that he compelled the Romans to demand a Peace from Pompey. In 716, Menas became suspected by Pompey, who commanded him to give an Account of his Administration. He refused to obey; put the Persons to death whom Pompey had sent, and surrendered himself to Octavius with his Ships, his Troops, and the Islands of Corsica and Sardinia. The Triumvir received him with open Arms, and put him on board his Fleet in Quality of Lieutenant to Calvisius Sabinus. He there behaved himself with so much Courage and Conduct in the Expeditions of the following Year, that enflamed with his Success, and angry that he had not the supreme Command, he returned to Pompey.

In

ODE IV.

AS Wolves and Lambs by Nature disagree,
 So is my Hatred firm to Thee ;
 Thou Wretch, whose Back with flagrant Whips is torn ;
 Whose Legs with galling Fetters worn ;
 Though

In 718, discontented that he was not regarded equally to his Merit, he ranged himself with a large Number of Vessels on the Side of Octavius, who had made him some advantageous Offers, yet never employed him afterwards but with much Reserve. He was killed the following Year in a Sea-fight.

Such is the Picture drawn by Historians of this bad Man, in which there are several Features resembling the Person against whom this Ode is written, yet there are many others that have not the least Likeness.

First, The military Tribuneship of Menas appears perfectly imaginary. None of the Historians mention it ; nor is it probable, that a Person, who had divided with Pompey the Command of an Army, would accept of such an inconsiderable Employment from Octavius. Distinguished among the Officers of the Marine by his Valour and Experience, yet his Pride was greater than his Merit. His Desire of commanding in Chief made him look upon any Subordination as an Injury ; even an Equality offended him, and his Ambition was the principal Cause of his Perfidy.

The Scholiast has indeed found a Way to satisfy this Ambition, by making him Commander of Octavius his Fleet. But we may ask where the Scholiast got the Knowledge of a Fact, three or four hundred Years after it must have happened, which had escaped all the Historians. Menas quitted the Party of Octavius, the first Time, because he was obliged to serve under Sabinus ; and after his Return to him he never could recover his Confidence. In which of these Times may we suppose that this very considerable Employment was given to him ?

Lastly, the Poet describes a Person vain of his Riches ; fond of shewing himself in public ; taking the first Place at all Entertainments, and crowding the Streets with his Equipage when he went to the Country. These Particulars are not only irreconcilable to the military Character of Menas, but also to any Part of his Life, which, after his first Engagements with Octavius, appears to have been entirely employed in foreign Expeditions.

Licet superbus ambules pecuniâ,
 Fortuna non mutat genus. 5
 Videſne, ſacram metiente te viam
 Cum bis trium ulnarum togâ,
 Ut ora vertat huc & huc euntium
 Liberrima indignatio? 10
 Sectus flagellis hic triumviralibus
 Præconis ad faſtidium,
 Arat Falerni mille fundi jugera,
 Et Appiam mannis terit;
 Sedilibusque magnus in primis eques, 15
 Othone contempto, ſedet.

Quid

ditions. Beſides, it is not eaſy to aſſign a Time when Horace could dare to treat a Perſon of this Conſequence with ſo much Severity; or to give a Reaſon why he never reproaches him with that Ambition and Perſidy, which appear in all his Conduct.

SAN.

Verſ. 1. *Sortitò.*] Naturally; *naturali fatum neceſſitate.* Nature gives to Animals theſe violent Aversions from each other; or at leaſt we call by that Name a Power, which produces any Effects, to us unaccountable.

3. *Ibericis funibus.*] A Spaniſh Herb, called *Spartum*, had Fibres ſo pliant and ſtrong, that Ropes were made of it; from whence a Spaniſh Cord became a general Name. TORR.

7. *Metiente viam*] Stalking in his Pride, as if he meaſured his Steps. They who frequently walked in the ſacred Street were pleaſantly called *Sacraſienſes*.

8. *Cum bis trium, &c.*] In Latin Authors we often find *Toga prætexta, virilis, candida, picta, purpurea*, but never *Toga latitavia*. Mr. Sanadon therefore thinks, that Horace ſpeaks of the *Toga*, not of the *Tunic*, as other Commentators underſtand him; and that this Slave not only wore the *Tunica latitavia* like the Tribunes, but insolently diſtinguiſhed himſelf even from the Tribunes by the boundleſs Length of his *Toga*.

10. *Liberrima indignatio.*] The ancient Commentator very well remarks, that theſe are the Words of the People, who thus expreſs their Indignation.

11. *Sectus flagellis triumviralibus.*] There were three Judges in Rome who took Cogniſance of all petty Crimes, and who ordered Slaves and Thieves to be chaſtiſed in their Preſence. The Perſon, againſt whom this Ode was written, had gone through this Diſcipline, until the Beadle, who uſed to proclaim the Fault for

Though Wealth thy native Insolence inflame,
 A Scoundrel ever is the same.
 While You your thrice three Ells of Gown display,
 And stalk along the sacred Way,
 Observe the free-born Indignation rise,
 Mark! how they turn away their Eyes;
 This Wretch, they cry, with public Lashing flay'd,
 'Till even the Beadle loath'd his Trade,
 Now plows his thousand Acres of Demaine,
 And wears the Pavement with his Train;
 Now on the foremost Benches sits, in spite
 Of Otho, an illustrious Knight.

From

which the Criminals were punished, was tired of his Office.
Præconis ad festidium.

13. *Arat Faerni, &c.*] Here are two Reasons for this popular Indignation, that this Fellow should possess a thousand Acres of Land, when the ancient Laws allowed a Roman Citizen no more than seven; and that these thousand Acres should lie in such a Country as Campania; a Country so fertile, that Bacchus and Ceres were said to have disputed the Possession of it. TORR. DAC.

15. *Sedilibus in primis magnus eques.*] To understand this Passage, we must distinguish two Degrees of Roman Knights; those by Birth, and those advanced for their Fortune or Services. The Poet therefore says, that this Slave insolently, and in Contempt of Otho's Laws, used to sit on the first of the fourteen Benches appointed for those who were born Knights. *quasi-ss: magnus eques.* The Tribunes had not any Right of sitting upon these Benches, and the Scholiast first granted them that Privilege; but he is deceived, and has deceived others. SAN.

16. *Othone contempto.*] Roscius Otho carried a Law, by which the Knights had fourteen Benches in the Circus assigned to them separated from the People; but even this Law distinguished the Knights of Birth, by giving them a Right of sitting upon the first Seats, preferably to those, who were advanced to that Dignity either by their Fortunes or Service. Horace therefore attributes this Fellow's assuming this Prerogative to his Contempt of Otho's Law. SAN.

Quid attinet tot æra navium gravi

Rostrata duci pondere

Contra latrones atque servilem manum,

Hoc, hoc tribuno militum ?

20

17. *Tot æra navium.*] Three great Critics, Bentley, Cuning-
ham and Sanadon have agreed, that the Text is faulty, and the
common Reading unintelligible, or at least with Difficulty to be
understood; Doctor Bentley reads *æra*; Mr. Cuningham pro-
poses *tot, oro, navium*; and Mr. Sanadon, with greater Boldness,
doubly alters the Passage, *Rostra navium ærata*. The first Cor-
rection seems to offer least Violence to the Text, and we find in
Virgil some Expressions not unlike it. *Ærata prora*, and *æra*
navium.

19. *Contra*

CARMEN V. IN CANIDIAM,

AT ô Deorum quicquid in cœlo regit
Terras & humanum genus,
Quid iste fert tumultus? equid omnium.

Vultus in unum me truces ?

Per liberos te, si vocata partubus

Lucina veris adfuit,

5

Per

The Belief of Witches and Witchcraft has in all Ages been a
melancholy Proof of the Weakness and Credulity of Mankind.
But the Scheme of Witchcraft among Christians, who have as-
cribed its Wonders to the Power of the Devil, is, if possible, more
absurd, than that of the Heathens, who thought they were per-
formed by natural Means. In this Ode our Poet describes the Ce-
remonies of one of their Assemblies, in which Canidia is the prin-
cipal Actress. She prepares a Love-Potion, capable of recalling an
inconstant Lover to her Arms, who is artfully named and ex-
posed to all the Ridicule of the Ode without any seeming Inten-
tion in the Poet.

Verf. 1. *At.*] The Scene opens in a very pathetic manner, re-
presenting a Boy surrounded by Witches, who fix their Eyes upon
him,

From Slaves and Pirates to assert the Main,
 Shall Rome such mighty Fleets maintain,
 And shall those Fleets, that dreadful rule the Sea,
 A Pirate and a Slave obey?

19. *Contra latrones.*] After the Defeat of Brutus and Cassius, Pompey received all the Slaves and Pirates, who would enter into his Service; and Suetonius informs us, that Augustus, in the Year 718, manumised twenty thousand Slaves; from whence we may conclude, that this Ode must have been written before that Year; otherwise Horace must have been very imprudent to have reproached Pompey with an Action, which must have been equally criminal in Augustus.

ODE V. *On the Witch CANIDIA.*

BUT oh, ye Gods, whose awful Sway,
 Heaven, Earth, and Human-kind obey,
 What can this hideous Noise intend,
 On me what ghastly Looks they bend?
 If ever chaste Lucina heard
 Thy Vows in Hour of Birth prefer'd;

Oh!

him, and terrify him by their Looks. He conjures them to have Compassion on him by his Birth and Innocence; by the Tenderness of Mothers for their Children, and by the Justice of the Gods. The Vivacity, with which the Poem opens, gives us a Pain to know the Speaker; the Suspension increases our Surprise, and the Discovery awakens our Indignation. Mr. Dacier observes, that the Particle *At* gives Force and Spirit to the Expression, preparing the Reader for something new and surprising; and that these little Strokes are to be religiously preserved by a Translator.

3. *Tumultus.*] This Word, in a moral Sense, carries always an Idea of a criminal Conspiracy. The Boy sees a Sentence of Death in the Eyes of the Witches.

TORR.

5. *Si vocata partibus.*] If you ever were a Mother; If you ever truly felt a Mother's Tenderness. The Commentators imagine, with an ill judged Refinement, that the Boy secretly reproaches

Canidia

Per hoc inane purpuræ decus precor,

Per improbaturum hæc Jovem;

Quid ut noverca me intueris, aut uti

Petita ferra bellua?

10

Ut hæc tremente questus ore, constitit

Insignibus raptis puer,

Impube corpus, quale posset impia

Mollire Thracum pectora:

Canidia brevibus implicata viperis

15

Crines & incomtum caput,

Jubet sepulchris caprificos erutas,

Jubet cupressus funebres,

Et uncta turpis ova ranæ sanguine,

Plumamque nocturnæ strigis,

20

Herbasque, quas Iolcos, atque Iberia

Mittit venenorum ferax,

Et

Canidia with Barrenness; with her pretending to be with Child, that she might educate Children, without Suspicion, for her horrid Sorceries. But a Boy's Understanding can neither be supposed capable of knowing such Things; nor is it probable, that he should dare to provoke Canidia, while he was imploring her Compassion.

TORR.

7. *Per hoc inane purpuræ decus.*] Children of Quality wore a Robe bordered with Purple, until they were fifteen Years of Age. The Boy therefore conjures Canidia by his Robe, which shewed his Youth and Quality; which was in itself esteemed sacred, and should therefore protect him from Danger. The Romans, with regard to this Robe, used the Expression *Majestas pueritiæ*, the Majesty of Childhood.

TORR. DAC.

12. *Constitit insignibus raptis.*] His Robe and Bulla (which were hung round his Neck, and made of Gold or Silver in form of an Heart) are by the Poet called *Insignia*. These the Witches tear off, while he is speaking, and he is naked when he has ended his Prayer.

17. *Jubet sepulchris caprificos erutas.*] Here Canidia calls for the Drugs, that Witches were supposed to use in composing their Philtres,

Oh! by this Robe's impurpled Train,
Its purple Pride, alas! how vain!

By the unerring Wrath of Jove,
Unerring shall his Vengeance prove;
Why like a Step-Dame do you stare,
Or like a wounded Tygres glare?

Thus, while his sacred Robes they tear,
The trembling Boy prefers his Prayer;
Then naked stands, with such a Form
As might an impious Thracian charm.
Canidia, crown'd with writhing Snakes
Dishevell'd, thus the Silence breaks,

- ' Now the magic Fire prepare,
- ' And from Graves uprooted tear
- ' Trees, whose Horrors gloomy spread
- ' Round the Mansions of the Dead;
- ' Bring the Eggs, and Plumage foul
- ' Of a midnight shrieking Owl;
- ' Be they well besmear'd with Blood
- ' Of the blackest-venom'd Toad;
- ' From their various Climates bring
- ' Every Herb, that taints the Spring,

' Then

Philtres. She commands the wild Fig-Tree to be brought, because it bears neither Fruit nor Flower, and is esteemed unlucky and ill-omened. To make the Charm more powerful, it must grow in a Burying-place, and be torn up by the Roots. DAC.

19. *Et uncta turpis, &c*] The grammatical Order of these two Verses is, *Et plumam & ova nocturnæ strigis uncta sanguine turpis rancæ*. These Descriptions of Witchcraft must have been very pleasing to ancient Poets, since they dwell upon them so frequently. But surely such Objects have so much Horror in them, that they cannot be presented with too much Rapidity to the Imagination.

SAM.

Et ossa ab ore rapta jejuna canis,
Flammis aduri Colchicis.

At expedita Sagana per totam domum

25

Spargens Avernales aquas,

Horret capillis, ut marinus, asperis,

Echinus aut furens aper.

Abacta nullâ Veia conscientiâ,

Ligonibus duris humum

30

Exhauriebat, ingemens laboribus ;

Quò posset infossus puer

Longo die bis terque mutatae dapis

Inemori spectaculo ;

Quum promineret ore, quantum extant aqua

35

Suspensa mento corpora,

Exsucca uti medulla, & aridum jecur

Amoris esset poculum ;

Interminato quum semel fixæ cibo

Intabuissent pupulæ.

40

Non

23. *Jejuna canis.*] The Breath and Saliva of hungry famished Animals, especially of Dogs, was thought to have a kind of Poison, that communicated itself to the Bones, they gnawed. DAC.

24. *Aduri.*] Canidia boils all these Ingredients together, to make a Philtre capable of compelling her Lover to return, for the Word *aduri* cannot be literally understood, as if she really burned them. DAC.

In the Original, the Poet tells us, Canidia gave her Orders, that these Ingredients should be prepared ; in the Translation the Witch is made the Speaker, and the Numbers are changed to give her Speech the Air of an Incantation. If these be Faults, they are not very considerable, and perhaps not unpardonable.

28. *Aut furens aper.*] The vulgar Editions, which read *current aper* must certainly be faulty, since a Boar does not raise his Bristles in the Chace, but when he is obliged to stop and defend himself. Doctor Bentley and Mr. Sanadon have received a conjectural Correction of Heinsius, *Laurens aper*, as if the Poet intended to shew the Fierceness of this Boar by naming the Woods, in which he was bred. The Scholiast Acron explains *current* by *furens*, or it seems rather to have been a various Lection, and it is here received upon his Authority.

- ' Then into the Charm be thrown,
 ' Snatch'd from famish'd Bitch, a Bone;
 ' Burn them all with magic Flame,
 ' Kindled first by Colchian Dame.'

Now Sagana, around the Cell
 Sprinkled her Waters black from Hell;
 Fierce as a Porcupine, or Boar,
 In frightful Wreaths her Hair she wore.

Veia, who never knew Remorse,
 Uplifts the Spade with feeble Force,
 And breathless with the hellish Toil,
 Deep-groaning breaks the guilty Soil,
 Turns out the Earth, and digs a Grave
 In which the Boy (as o'er the Wave
 A lusty Swimmer lifts his Head)
 Chin-deep sinks downward to the Dead,
 O'er Dainties, chang'd twice thrice a-day,
 Slowly to gaze his Life away;
 That the foul Hags, an amorous Dose
 Of his parch'd Marrow may compose,
 His Marrow, and his Liver dried,
 The Seat where wanton Thoughts reside,
 When fix'd upon his Food in vain,
 His Eye-balls pin'd away by Pain.

Naples,

33. *Longo die.*] *At length.* This Boy might live three or four Days in this Condition, and therefore the Poet says, that the Witches changed his Meat frequently, that the Steam might provoke his Appetite.

Dac.

Bis terque] Which appears in all the Manuscripts, is very different from *bis terve*, which some Editions have received: The first signifies *often*; the second *scidm.*

37. *Exsucca.*] Of seven different Readings, which appear in the Manuscripts and Editions, this seems most natural, and best agrees with the Epithet, which Horace gives to *Jecur.* Mr. Cuninghame and Sanadon have taken it into the Text.

39. *Interminato cibo.*] *Forbidden Fruit.* If Scaliger had known the

Non defuisse masculæ libidinis

Ariminensem Foliam,

Et otiosa credidit Neapolis,

Et omne vicinum oppidum ;

Quæ sidera excantata voce Thessalâ

Lunamque cœlo deripit.

Hic irrefectum sæva dente livido

Canidia rodens pollicem,

Quid dixit ? aut quid tacuit ? O rebus meis

Non infideles arbitra,

Nox, & Diana, quæ silentium regis,

Arcana quum fiunt sacra ;

Nunc, nunc adeste : nunc in hostiles domos

Iram atque numen vertite.

Formidolosus dum latent sylvis feræ,

Dulci sopore languidæ,

Senem, quod omnes rideant, adulterum

Latrent Suburanæ canes,

Nardo perunctum, quale non perfectius

Meæ laborarint manus.

60
Quid

the regular Construction of this Sentence, he would not have insulted our Poet with a violent and ill-judged Criticism. *Quum pupulæ fixæ cibo interminato inabuisse semel.*

41. *Masculæ libidinis.*] *Libido robusta, indomita.* Thus our Poet calls Sappho *masculi*, high-spirited, courageous ; and Persius uses *masculi bilis* to express *webementior* and *acrior bilis*.

SAN.

43. *Otiosa Neapolis.*] Naples, by the Advantages of its Situation, and Temperature of its Climate, was always regarded as the Seat of Idleness and Pleasure. Either this horrid Fact must have been generally known, or Horace hath taken a pleasant Manner of proving it, by calling Naples and all the Villages neighbouring as Witnesses of it.

45. *Vocæ Thessalâ.*] The Thessalians are always represented as a wild, uncultivated Nation, and consequently must have been equally credulous and superstitious, Their Sorcerers were in high Reputation,

Naples, for Idleness renown'd;
 And all the Villages around,
 Believe that Folia shar'd their Rites,
 She who in monstrous Lusts delights,
 Whose Voice the Stars from Heaven can tear,
 And charm bright Luna from her Sphere.

Here, with black Tooth, and livid Jaws,
 Her unpar'd Thumbs Canidia gnaws,
 And into hideous Accents broke,
 In Sounds, how direful! thus she spoke,

Ye Powers of Darkness and of Hell,
 Propitious to the magic Spell,
 Who rule in Silence o'er the Night,
 While we perform the mystic Rite,
 Be present now, your Horrors shed,
 In hallow'd Vengeance, on his Head.
 Beneath the Forest's gloomy Shade,
 While Beasts in Slumbers sweet are laid,
 Give me the Lecher, old and lewd,
 By barking Village-Curs pursued,
 Expos'd to Laughter, let him shine
 In Essence—ah! that once was mine.

What!

Reputation, as perhaps there are not more skilful Witches at present in the World, than in Lapland.

[51. *Silentium regis.*] The Ancients considered the Stars as a kind of Circle, in which the Moon presided in Silence as their Queen.

DAC.

[59. *Nardo perunctum.*] Canidia represents her faithless Gallant perfumed with Essences, which she herself had made; *meæ laboravit manus.* Nor is it unreasonable to believe that Canidia, who was accustomed to compose so many Drugs, should make Perfumes for her own Use; and probably she had made a Present of a Box of Essences to Varus, before she suspected his Inconstancy. But he ungratefully and perfidiously uses them to perfume his Person for some other Mistress; a very sufficient Reason for Resentment and Jealousy.

SAN.

61. *Quid*

Quid accidit? cur dira barbaræ minùs

Venena Medæ valent,

Quibus superbam fugit ulta pellicem

Magni Creontis filiam.

Quum palla, tabo munus imbutum, novam

65

Incendio nuptam abstulit?

Atqui nec herba, nec latens in asperis

Radix fefellit me locis.

Indormit unctis omnium cubilibus

Oblivione pellicum.

70

Ha, ha! solutus ambulat veneficæ

Scientioris carmine.

Non usitatis, Vare, potionibus

(O multa fleturum caput!)

Ad me recurre; nec vocata mens tua

75

Marfis redibit vocibus.

Majus parabo, majus infundam tibi

Fastidienti poculum;

Priusque cœlum fidet inferius mari,

Tellure porrectâ super,

80

Quàm

61. *Quid accidit?*] In her magical Transports Canidia perceives, that the Drugs she had given Varus, to break his new Chains, are without Effect. She imagines that she sees him going to her Rivals, in Contempt of her Charms; and she promises herself that the Philtre, which she is now preparing, shall bring him back to his former Engagements. SAN.

Mr. Dacier fancies, that Canidia had formed a little waxen Image, to represent her old Gallant; that she besmears it with a Mixture, she calls Essence, *Nardo perunſum*; and that she now perceives, by some Gesture and Motion of it, that her Incantments are ineffectual. If the Poet had thought of such an Image he would certainly have mentioned it, and the Ode may with Ease be explained without supposing it.

68. *Fefellit.*] She is well assured, that she has not been mistaken in the Choice of her Herbs, nor forgotten any thing necessary for her Potion.

69. *Indormit*

What! shall my strongest Potions fail,
 And could Medea's Charms prevail?
 When the fair Harlot, proud of Heart,
 Deep felt the Vengeance of her Art;
 Her Gown with powerful Poisons died
 In Flames enwrap'd the guilty Bride.
 Yet every Root and Herb I know,
 And on what steepy Depths they grow,
 And yet, with Essence round him shed,
 He sleeps in some bold Harlot's Bed;
 Or walks at large, nor thinks of me,
 By some more mighty Witch set free.

But soon the Wretch my Wrath shall prove,
 By Spells unwonted taught to love;
 Nor shall even Marſian Charms have Power,
 Thy Peace, O Varus, to reſtore.
 With ſtronger Drugs a larger Bowl
 I'll fill, to bend thy haughty Soul;
 Sooner the Seas to Heaven ſhall riſe,
 And Earth ſpring upwards to the Skies,

Than

69. *Indormit unctis.*] The Conſtruction is perplexed and obſcure, *Indormit in omnium pellicum (mearum) cubilibus unctis oblivione mei.* Theſe Harlots have ſpread ſome Charms round his Bed, and anointed it with Eſſences proper to inſpire a Forgetfulneſs for Canidia; or it is rather a Metaphor to ſhew, that theſe new Engagements had made him forget his Paſſion for Canidia. The Word *unctis* alludes perhaps to a Cuſtom among Courtiſans of anointing their Beds with Eſſences. DAC.

71. *Ha, ha!*] At laſt ſhe diſcovers, that Varus had prevented or deſtroyed the Effects of her Enchantments, by the Charms of another Witch more ſkilful. She therefore now prepares a Poſſion made of the Liver and Marrow of the Boy, which ſhe calls an unuſual Beverage, *non uſitatas potiones*, either becauſe ſhe was Inventreſs

Quàm non amore sic mei flagres, uti
Bitumen atris ignibus.

Sub hæc puer, jam non, ut antè, mollibus
Lenire verbis impias;

Sed dubius unde rumperet silentium, 85
Misit Thyesteas preces.

Venena, magnum fas nefasque, non valent
Convertere humanam vicem.

Diris agam vos: dira detestatio
Nullâ expiatur victimâ. 90

Quin, ubi perire jussus exspiravero,
Nocturnus occurram furor;

Petamque vultus umbra curvis unguibus;
(Quæ vis Deorum est Manium)

Et inquietis affidens præcordiis, 95
Pavore somnos auferam,

Vos turba vicatim, hinc & hinc saxis petens,
Contundet obscenas anus,

Post, insepulta membra different lupi
Et Esquilinæ alites; 100

Neque hoc parentes, heu mihi superstites!
Effugerit spectaculum.

CARMEN

Inventress of this detestable Remedy, or because she never used it but upon extraordinary Occasions. However, so well assured is she of their Effect, that she already threatens him, as if he were in her Power, *O multa seturum caput.* DAC.

87. *Venena, magnum fas nefasque.*] *Venena valent convertere magnum fas & nefas, sed non valent convertere humanam vicem.* The Power of Witchcraft may change the natural Order of Things in this World, or confound whatever is esteemed right and wrong, good

Than you not burn in fierce Desire,
As melts this Pitch in smoky Fire.

The Boy, with lenient Words, no more
Now strives their Pity to implore ;
With Rage yet doubtful what to speak,
Forth from his Lips these Curses break—
Your Spells may Right and Wrong remove,
But ne'er shall change the Wrath of Jove ;
For while I curse the direful Deed,
In vain shall all your Victims bleed,
Soon as this tortur'd Body dies,
A midnight Fury will I rise :
Then shall my Ghost, though form'd of Air,
Your Cheeks with crooked Talons tear,
Unceasing on your Entrails prey,
And fright the Thoughts of Sleep away ;
Such Horrors shall the Guilty know ;
Such is the Power of Gods below.

Ye filthy Hags, with Showers of Stones
The vengeful Crowd shall crush your Bones ;
Then Beasts of Prey, and Birds of Air,
Shall your unburied Members tear,
And, while they weep their favourite Boy,
My Parents shall the vengeful Sight enjoy.

good and evil, in the common Course of Nature, but never shall be able to alter the future Lot of human Kind ; the Rewards and Punishments ordained by the Gods for Innocence and Guilt. To repeat the various Opinions of the Commentators upon this Passage would only perplex the Reader, or perhaps might render dark and difficult what is in itself open and easy.

100. *Esquilinae alites.*] The Esquilian Hill was a Place of public Executions, and the Poor of Rome were buried there, in Ditches called *Puticuli*. The Birds, that came to this Hill to prey upon Carcases of the Criminals, are called *Esquilinae alites*. CRUG.

101. *Hæu.*] The Boy's last Thoughts are tenderly employed in reflecting upon the Grief of his Parents ; yet he seems to comfort them, and at the same time to confirm the Truth of his Prediction by that Consolation, which they shall receive in the Death of these Witches.

CARMEN VI. IN CASSIUM SEVERUM.

QUID immerentes hospites vexas, canis,
 Ignavus adversum lupos ?
 Quin huc inanes, si potes, vertis minas,
 Et me remorsurum petis ?
 Nam, qualis aut Molossus, aut fulvus Lacon, 5
 Amica vis pastoribus,
 Agam per altas aure sublatâ nives,
 Quæcunque præcedet fera.
 Tu, quum timendâ voce complêsti nemus,
 Projectum odoraris cibum. 10
 Cave, cave : namque in malos asperrimus
 Parata tollo cornua ;
 Qualis Lycambæ spretus infido gener,
 Aut acer hostis Bupalò.
 An, si quis atro dente me petiverit, 15
 Inultus ut flebo puer ?

CARMEN

Translated by Dr. DUNKIN.

The Manuscripts and Scholiasts agree that this Ode was written against Cassius Severus, a Man of base Birth, and scandalous Life; but of considerable Abilities, which he largely indulged in public Accusations as an Orator, and in Satires and Libels as a Writer. His Character is thus drawn by Quintilian; If we read him with Judgment, we shall find many Things in him worthy of Imitation; and if, with all the great Qualities of an Orator, which he possessed, he had given a Colouring and Gravity to his Orations, he might justly be numbered among the most eminent; for he had a great Strength of Genius; a pleasing Severity of Manner, and a Raillery delicate and easy; but he allowed more to his natural Spleen, than to his Judgment.

Vers. 1. *Immerentes hospites.*] It is natural enough to believe that Horace entered into this Quarrel, in Defence of some of his Friends, whom Cassius had injured by his Calumnies. The Poet compares

ODE VI. TO CASSIUS SEVERUS.

YO U Dog, that fearful to provoke
 The Wolf, attack offenceless Folk ?
 Turn hither, if you dare, your Spite,
 And bark at Me, prepar'd to bite.
 For like a Hound, or Mastiff keen,
 That guards the Shepherd's flocky Green,
 Through the deep Snows I boldly chase,
 With Ears erect, the savage Race ;
 But You, when with your hideous Yelling
 You fill the Grove, at Crusts are smelling.

Fierce as Archilochus I glow ;
 Like Hipponax a deadly Foe.
 If any Mungrel shall assail
 My Character with Tooth and Nail ;
 What ! like a Truant Boy, shall I
 Do nothing in Revenge—but cry ?

compares him to a Dog, that barks at an innocent Traveller or Guest, but dares not attack a Wolf. It is true, that Cassius had been bold enough to accuse some Persons of Distinction, but, when Horace wrote this Ode, the Reputation of this declaiming Satyrist was so lost, that he could be dreadful only to the meanest of the People.

DAC. SAN.

9. *Complēsti.*] Mr. Dacier observes, that Horace by the Cadence of this Verse, and the Choice of Words, has happily represented the Openings of Hounds in a Forest.

10. *Projeſtum cibum*] Cassius is here reproached with suffering himself to be corrupted with Money, as a Dog is with a Crust. His Silence and his Eloquence was equally venal.

TORR.

CARMEN VII. AD POPULUM ROMANUM.

Q UO, quò, scelesti, ruitis? aut cur dexteris
Aptantur enses conditi?

Parumne campis atque Neptuno super

Fusum est Latini sanguinis;

Non ut superbas invidæ Carthaginis

Romanus arces ureret;

Intactus aut Britannus ut descenderet

Sacrâ catenatus viâ;

Sed ut, secundum vota Parthorum, suâ

Urbs hæc periret dextrâ.

Neque hic lupis mos, nec fuit leonibus;

Nunquam, nisi in dispar, feris.

Furorne

After the Defeat of Brutus and Cassius, the Death of Sextus Pompeius, and the Resignation of Lepidus, Octavius and Antony alone remained in a Condition of disputing the sovereign Power. Sometimes Octavia, sometimes their common Friends reconciled them; but at length they came to an open Rupture in the Year 722, when all the Forces of the Republic were armed to give the last Stroke to Roman Liberty. During these Preparations, Horace composed five or six Odes upon this Subject. His Design here is to represent to both Parties the Horrors of their criminal Dissensions, which threatened their common Country with total Ruin. He was not ignorant, that the Ambition of the two Chiefs was the sole Cause of these Misfortunes; but he speaks with Reserve, nor does he declare for either of them, that he might not expose himself (since the Event of the War was yet uncertain) to the Resentment of the Conqueror.

VERS. 2. *Enses conditi.*] Peace had sheathed their Swords ever since the Death of Sextus Pompeius, that is, for more than two Years.

7. *Intactus Britannus.*] Julius Cæsar was the first of the Romans, who carried his Arms into Britain, and although Suetonius tells us, that he obliged the Britons to give Hostages, and imposed

Tributes

ODE VII. TO THE ROMAN PEOPLE.

WHITHER, Oh! whither, impious, do ye run?
 Why is the Sword unsheath'd; the War begun?
 Has then too little of the Latian Blood
 Been pour'd on Earth, or mix'd with Neptune's Flood?
 Not that the Romans with avenging Flame
 Might burn the Rival of the Roman Name,
 Or Britons, yet unbroken to our War,
 In Chains should follow our triumphal Car,
 But that the Parthian should his Vows enjoy,
 And Rome, with impious Hand, Herſelf deſtroy.

The Rage of Wolves and Lions is confin'd;
 They never prey but on a different Kind.

Answer,

Tributes upon them, yet we may ſay, that he rather opened a Way for his Succeſſors into the Iſland, than that he conquered it; or perhaps it was never totally ſubdued by the Romans. In the Time of Horace, the Reduction of this People was conſidered as a new Conqueſt, reſerved for the Arms of Auguſtus, from whence the Poet here calls them *Intacti*. He always mentions them with Epithets of Terror, which repreſent them as a Nation formidable to the Romans, even in the higheſt Strength and Glory of their Republic.

Descenderet.] From the Top of the Sacred Street they went downward to the Forum, and the Way from thence aſcended to the Capitol. This Aſcent was called *Clivus Capitolinus*. LAMB.

9. *Parthorum.*] From the Deſeat of Craſſus in the Year 701, the Parthians were continually engaged in Wars with the Romans, who by their civil Diſſenſions confirmed, and, in ſome ſort, perpetuated the Victory of their Enemies. SAN.

11. *Neque hic lupis mos.*] Our Poet's Reaſoning may look ſpeciouſly enough in Poetry, but ſuch Topics of Morality, drawn from the Actions of Beaſts, can have nothing concluſive againſt the Nature of Man. They may be eluded by Pleaſantry, or directly oppoſed by contrary Examples. SAN.

Furoſne cæcos, an rapit vis acrior,

An culpa? Reſponſum date.

Tacent: & albus ora pallor inſcit;

15

Mentefque perculſi ſtupent.

Sic eſt: acerba fata Romanos agunt,

Scelusque fraternæ necis;

Ut immerentis fluxit in terram Remi

Sacer nepotibus cruor.

20

13. *Furoſne cæcos.*] *Cæcos rapit* is to be referred in common to *Furor*, to *Vis acrior*, and to *Culpa*. The Poet attributes the Blindneſs of the Romans to an Exceſs of Fury, which tranſports them; to an Aſcendant of Deſtiny, which governs them; or to the Vengeance of the Gods, which purſues them. He is careful of aſcribing the civil Wars to their true Cauſe; to the Ambition of Octavius and Antony.

SAN.

15. *Albus ora pallor inſcit.*] The ordinary Reading is *Ora pallor albus inſcit*. The Difference is only in the Arrangement of the Words,

CARMEN IX. AD MÆCENATEM.

QUANDO repoſtum Cæcubum ad feſtas dapes,
Victore lætus Cæſare,
Tecum ſub altâ (ſic Jovi gratum) domo,
Beate Mæcenas, bibam,

Sonante

Before the general Battle of Actium, there were ſeveral ſmall Engagements both by Sea and Land, between ſome Parties of both Armies, in which the Troops of Octavius had always the Advantage. At laſt the two Fleets ſailed, and all the Forces prepared for a deciſive Action. Cleopatra, alarmed by the Danger, immediately fled, when Antony, meditating a ſecure Retreat, and abandoning to his Generals the Glory and Hazard of the Battle, followed her. When this firſt Succeſs was known at Rome, Anxiety was inſtantly changed into Hope; Fortune ſeemed to have declared for Octavius, and a Detail of complete Victory

was

Answer, from Madness rise their Horrors dire?
 Does angry Fate, or Guilt your Souls inspire?
 Silent they stand; with stupid Wonder gaze,
 While the pale Cheek their inward Guilt betrays.
 'Tis so—The Fates have cruelly decreed,
 That Rome for ancient Fratricide must bleed;
 The Brother's Blood, which stain'd our rising Walls,
 On his Descendants, loud, for Vengeance calls.

Words, which however renders the Verse more harmonious and elegant. It appears in three Manuscripts, and has been received by all our later Editors.

17. *Sic fit.*] After a pathetic Pause, Horace adheres to the two last Causes he had mentioned. He therefore imputes the civil War to the Destinies, *Acerba fata*, and to the Death of Remus, *Fratri necis scelus*, as if the Destinies had condemned the Romans to expiate the Fratricide of that Prince by destroying each other. This was looking a great Way back, that he might remove the Ideas of the real Cause of the present Calamities. SAN.

ODE IX. TO MÆCENAS.

WHEN shall we quaff your old Cæcubian Wine,
 Reserv'd for pious Feasts, and Joys divine?
 Cæsar with Conquest comes, and gracious Jove,
 Who gave that Conquest, shall our Joys approve.

Then

was every Hour expected. Horace could not be insensible to such happy Presages, and impatient to shew his Joy, he wrote instantly to Mæcenas, who was then at Actium with Octavius, and who had commanded the Liburnian Fleet in that Action. The Turn of this Ode is natural; the Poetry animated by the Sentiment, and the Sentiment varied by the Poetry. The Date of this Piece cannot be disputed, since the Battle, which is the Subject of it, was fought on the 12th of September 723. SAN.

Sonante mistum tibiis carmen lyrâ,

Hâc Dorium, illis Barbarum?

5

Ut nuper, actus cum freto Neptunius

Dux fugit uftis navibus,

Minatus urbi vincla, quæ detraxerat

Servis amicus perfidis.

10

Romanus (eheu! posterî, negabitis)

Emancipatus fœminæ

Fert vallum & arma miles, & spadonibus

Servire rugosis potest :

Interque signa turpe militaria

15

Sol aspicit conopeum.

Ad

Verf. 5. *Sonante mistum.*] This Passage hath its Difficulties. The principal consists in knowing how two Instruments, which play in different Keys, can agree together in the same Concert. Mr. Dacier not only confesses his own Ignorance, but assures us, that ancient Music is entirely lost. Mr. Sanadon thinks his Countryman should only have professed his own Ignorance, and that he had not an Authority to answer for the Public.

Let us first explain the Words. *Carmen* signifies an Air, since Horace must suppose a Symphony of Instruments. *Mistum* shews that the Lyre and the Flutes played together in Concert; the Lyre in the Doric Key, the Flutes in the Phrygian or Barbarian; and that in this manner they formed an agreeable Harmony. We cannot suppose, that these Instruments played the same Air upon different Keys at the same time, for this could never produce Harmony. It is sufficient to explain our Poet, that they succeeded alternately to each other, which is not difficult to comprehend.

Let us suppose an Air in which the lesser Third passes on to the Greater. The Lyre may then play in the Tone of the lesser Third, the Flutes may take the Tone of the greater Third, and the Lyre shall end in returning to the lesser Third. In this Supposition, although they play in different Keys, yet the Air is common to both Instruments, which is sufficient to explain the *mistum carmen*.

If the Reader consult an Edition of Ptolemy, published at Oxford in the Year 1682, he may find that our Half or lesser Third agrees with the Doric Tone; and our full and greater Third with the Phrygian. Thus the Lyre and the Flutes may alternately play the same Air, and thus change and vary the Passions. A full Tone

raises

Then bid the Breath of Harmony inspire
 The Doric Flute, and wake the Phrygian Lyre;
 As late, when the Neptunian Youth, who spurn'd
 A mortal Birth, beheld his Navy burn'd,
 And fled affrighted through his Father's Waves,
 With his perfidious Host; his Host of Slaves,
 Freed from those Chains, with which his Rage design'd,
 Impious! the free-born Sons of Rome to bind.

The Roman Troops (Oh! be the Tale denied
 By future Times) enslav'd to Woman's Pride,
 And to a wither'd Eunuch's Will severe
 Basely subdu'd, the Toils of War could bear.
 Amidst the Roman Eagles Sol survey'd,
 O Shame! th' Egyptian Canopy display'd;

When

raises our Passions to their utmost Height of Pride or Pleasure;
 the half Tone, which is an imperfect Sound, checks these rising
 Passions, and leaves a Languor of Grief, Sadness, or Despair, upon
 the Hearer. This seems to be Nature's Difference between Per-
 fection and Imperfection in Music.

7. *Ut nuper.*] Horace artfully mentions the Victory of Octa-
 vius, by which Sextus Pompeius was oppress'd with the whole
 Weight of War in the Sicilian Sea, and was obliged to fly into
 Asia. *Tota mole belli in Siculo freto Juvenis oppressus est.* En-
 flamed by his Success in a former Engagement with the Fleet of
 Octavius, he persuaded himself that he was the Son of Neptune.
 He put on an azure Robe, and offered Sacrifices to that God.

10. *Servis amicus perfidis.*] Pompey received all the Slaves, who
 would enter into his Service, and the Desertion was so great through
 Italy, that the Vestals offered Sacrifices and Prayers to prevent
 the Continuance of it.

SAN.

12. *Emancipatus.*] This compounded Word is stronger than the
 simple *mancipatus*; thus *emirari*, for *valde mirari*, and in Virgil
verberari, for *valde verberari*. Cleopatra had so perfectly sub-
 du'd Antony and his Soldiers, that he frequently followed her
 Chariot on Foot, while the Romans thought themselves honoured
 by being her Guards, and bearing on their Shields the Name of
 Cleopatra,

DAC. SAN.

Ad hoc frementes verterunt his mille equos

Galli, canentes Cæsarem ;

Hostiliumque navium portu latent

Puppēs sinistrorsum citæ.

20

Iō triumphæ ; tu moraris aureos

Currus, & intactas boves.

Iō triumphæ ; nec Jugurthino parem

Bello reportasti ducem ;

Neque Africanum, cui super Carthaginem

25

Virtus sepulchrum condidit.

Terrâ marique victus hostis, Punico

Lugubre mutavit sagum :

Aut ille centum nobilem Cretam urbibus

Ventis iturus non suis,

30

Exercitatas

17. *Ad hoc.*] Enraged at such a Sight. *Galli frementes ad hoc spectaculum.* Amyntas, King of the Gallogræci, quitted the Party of Antony, and went over to Octavius. *Rex Amyntas maximo & præcipiti periculo transmisit ad Cæsarem.* VELL. Therefore Mr. Sanadon thinks, that these are the People whom the Poet calls Galli, since the Gauls properly so named, are never mentioned by any Historian, in the Battle of Actium. Titus Livius oftener calls this Nation Galli, than Gallogræci.

The old Commentator prettily remarks, that to make the Romans more infamous, the Poet says, Even the Gauls disdained to serve under the Command of a Woman and her Eunuchs.

19. *Hostiliumque navium.*] There is indeed some Perplexity in the Text, but not less in the Explications of our Interpreters. Let us range the Sentence: *Puppēs hostilium navium citæ sinistrorsum latent in portu.* By *Puppēs* we may simply understand *hostiles naves*, and *citæ* may signify *moræ* or *ostæ*, from the verb *c:eo*. Before the general Engagement, and even at the Beginning of it, several Troops by Sea and Land went over to the Party of Cæsar. Horace speaks of this double Desertion in these two Distichs. The Fleets were in the Gulph of Ambracia; that of Antony on the Right Hand along the Southern Coast, that of Octavius on the Left, along the North Shore. On this Situation depends the second Distich. The Vessels, which abandoned Antony, had no other Course to steer into the Ports possessed by Octavius, but from the Right-side of the Gulph to the Left.

The

When twice a thousand Gaul's aloud proclaim,
Indignant at the Sight, great Cæsar's Name,
And a brave Fleet, by just Resentment led,
Turn'd their broad Prows, and to our Havens fled.

Come, God of Triumphs, bring the golden Car,
The untam'd Heifers, and the Spoils of War;
For He, whose Virtue rais'd his awful Tomb
O'er ruin'd Carthage, ne'er return'd to Rome
So great and glorious, nor could Libya's Field
To Thee, O Triumph, such a Leader yield.

Pursu'd by Land and Sea, the vanquish'd Foe
Hath chang'd his Purple for the Garb of Woe;
With Winds, no more his own; with shatter'd Fleet,
He seeks the far-fam'd hundred Towns of Crete;

To

The Poet ascribes these Desertions to the Conduct of Cleopatra, who was not ashamed to display her Luxury, even in the midst of a Camp. His whole Indignation falls upon this Princess, nor does he say any thing, that can be personally applied to Antony. He only describes him in general by calling him the Roman Soldier, and the conquered Enemy. *Romanus miles, victus hostis.* SAN.

21. *Id triumphe.*] Horace addresses his Prayers to Triumph, as to a God, and upon the News of Antony's and Cleopatra's Flight, without waiting for the Decree of the Senate, he declares that Octavius had deserved the Honours of a Triumph. SAN.

25. *Africanum*] Appears in several Manuscripts and ancient Editions, and has been received by all later Editors. The Commentators are divided in their Judgment, and indeed with very specious Arguments on both Sides, whether Horace intended the great Scipio, or his adopted Grandson Scipio Æmilianus, who ruined Carthage. Torrentius and Mr. Dacier think, that the Poet had in view a remarkable Circumstance in the first Scipio's History. Having defeated Hannibal, he was banished by the Ingratitude of his Country to Linternum, where he died and was buried without Pomp or Ceremony by his Wife. His Virtue, says Horace, erected a more magnificent Tomb to him in Carthage, which he had subdued, than the Romans could have raised to preserve his Memory, if they had been less unjust and ungrateful.

Exercitatas aut petit Syrtes Noto,
Aut fertur incerto mari.

Capaciores affer huc, puer, scyphos,
Et Chia vina aut Lesbica;

Vel, quod fluentem nauseam coërceat,
Metire nobis Cæcubum.

35

Curam metumque Cæsaris rerum juvat
Dulci Lyæo solvere.

33. *Capaciores affer scyphos.*] Our Poet's Joy was too lively to wait the Return of Mæcenas. He celebrates the Victory of Octavius the Moment he receives the News, and he thinks his Apprehensions

CARMEN X. IN MÆVIUM.

MALA soluta navis exit alite
Ferens olentem Mævium.

Ut horridis utrumque verberes latus,
Auster, memento fluctibus:

Niger rudentes Eurus, inverso mari,
Fractosque remos differat:

5

Insurgat Aquilo, quantus altis montibus
Frangit trementes ilices;

Nec fidus atrâ nocte amicum appareat,
Quâ tristis Orion cadit;

Quietiore

Mævius appears to be one of the Persons, who are brought upon the Stage of the World by Nature to be the Sport of Fame. The two greatest Poets of the Augustan Age have handed him down to latest Posterity; but surely such an Immortality is far less valuable than perfect Oblivion. His Name has passed into a Proverb, which joins, in one Idea, a wretched Versificator, and a Sloven. It does

not

To tempest-beaten Libya speeds his Way,
Or drives a Vagrant through th' uncertain Sea.

Boy, bring us larger Bowls, and fill them round
With Chian, or the Lesbian Vintage crown'd,
Or rich Cæcubian, which may best restrain
All sickening Qualms, and fortify the Brain.
Th' inspiring Juice shall the gay Banquet warm,
Nor Cæsar's Danger shall our Fears alarm.

hensions for the Safety of that Prince ought to cease, because it was not known at Rome that he intended to complete his Conquest by pursuing Antony, and exposing himself to new Dangers.

DAC.

ODE X. TO MÆVIUS.

WHEN filthy Mævius hoists the spreading Sail,
Each luckless Omen shall prevail,
Ye Southern Winds invert the foamy Tides,
And bang his labouring Vessel's Sides;
Let Eurus rouse the Main with blackening Roar,
Crack every Cable, every Oar;
Let the North-Wind rise dreadful o'er the Floods,
As when it breaks the Mountain-Woods,
Nor let one friendly Star shine o'er the Night,
When sets Orion's gloomy Light.

Mayst

not appear in what Manner he had offended Virgil and Horace; probably by presuming to think himself their Equal; or perhaps by writing Verses against them.

SAN.

Verf. 4. *Auster*.] It is remarkable that Horace mentions those Winds alone, which were contrary to the Voyage of this unfortunate Rhymer. He even makes a Difference between them,
and

Quietiore nec feratur æquore.

Quàm Graia victorum manus;

Quum Pallas uſtâ vertit iram ab Ilio

In impiam Ajacis ratem.

O quantus inſtat nâvitis ſudor tuis,

15

Tibique pallor luteus,

Et illa nōn virilis ejulatio;

Precēs & averſum ad Jovem;

Ionius udo quum remugiens ſinus

Noto carinam ruperit!

20

Opima quòd ſi præda curvo litore

Porrecta mergos juveris:

Libidinofus immolabitur caper,

Et agna tempeſtatibus.

CARMEN

addreſſes himſelf particularly to the South, for its Power over thoſe Seas, eſpecially the Entrance into the Gulf of Venice, The Weſt Wind could not juſtly be mentioned, ſince it muſt have been favourable to his Voyage.

SAN.

13. *Quum Pallas.*] The Goddeſs might have inſtantly revenged this Affront, but the Inſult *Spretæ injuria forma* offered to her by Paris, was nearer to her Heart, and Ajax was ſuffered to depart in Safety, while ſhe was burning Troy. Thus our Poet, ſays Mr. Dacier, would inſinuate, that when Beauty and Chaſtity are equally offended, Beauty always demands the firſt Reparation.

15. *O quantus inſtat.*] Horace is not contented with loading Mævius with Imprecations, but promiſes himſelf that they ſhall take Effect. He already beholds him ſtruggling againſt the Tempeſt, and ſurrounded by the Terrors of Death. His Vengeance is not ſatisfied even here, but extends to the Carcaſe of this Unfortunate. Surely this were too violent againſt a Man only for being a Sloven.

SAN.

18. *Precēs & averſum.*] Horace does not ſay, that Prayers to the Gods are Inſtances of our Cowardice in Time of Danger; but pleaſantly repreſents Mævius uſeleſſy addreſſing his Vows to Jupiter, who diſdains to hear him. The Indignation of this God neceſſarily ſuppoſes that Mævius was guilty of ſome enormous

Mayst Thou no kinder Winds, O Mævius meet,
 Than the victorious Grecian Fleet,
 When Pallas turn'd her Rage from ruin'd Troy,
 The impious Ajax to destroy.
 With Streams of Sweat the toiling Sailor glows,
 Thy Face a muddy Paleness shows,
 Nor shall thy vile, unmanly Wailings move
 The Pity of avenging Jove :
 While watry Winds the bellowing Ocean shake,
 I see thy luckless Vessel break,
 But if thy Carcase reach the winding Shore,
 And Birds the pamper'd Prey devour,
 A Lamb and lustful Goat shall thank the Storm,
 And I the Sacrifice perform.

mous Crimes, for his slovenly Filthiness alone could not justly occasion his Shipwreck.

SAN.

21. *Opima præda.*] We may conclude from this Expression that Mævius was excessively fat, which must have rendered all bad Scents about him more insupportable. Perhaps the Poet alludes to Victims fattened for Sacrifice.

TORR.

23. *Immolabitur caper.*] Sacrifices were offered to Tempests to turn away their Rage, or to make them cease ; but Horace promises a Victim to them to increase their Violence against this unfortunate Mævius. He makes the first Vows, that their Godships might remember they were in Honour engaged to him, and ought not to listen to the Cries of Mævius in his Distress. A Goat was not usually sacrificed to Tempests, but our Poet seems to chuse it, because it has of all Animals the most offensive Rankness of Smell, as Mævius had of all Mankind some natural Scents most disagreeable. Perhaps by the Epithet *abidinofus* Horace intended the Debaucheries of Mævius, which might have contributed to this Nastiness of his Person. MARCELLUS.

Et agna.] The Greeks sacrificed a black male Lamb to the Tempests, whom they worshipped as Gods ; the Romans offered them a black Ewe, as to Goddesses, *Tempestatæ*.

CARMEN XI. AD PETTIUM.

PETTI, nihil me, sicut antea, juvat
 Scribere versiculos, amore perculsum gravi;
 Amore, qui me, præter omnes expetit,
 Mollibus in pueris, aut in puellis urere.
 Hic tertius December, ex quo distiti 5
 Inachiâ furere, sylvis honorem decutit.
 Heu! me, per Urbem (nam pudet tanti mali)
 Fabula quanta fui! Conviviorum ut pœnitet,
 In queis amantem & languor & silentium
 Arguit, & latere petitus imo spiritus! 10
 Contraque lucrum nil valere candidum
 Pauperis ingenium, querebar, applorans tibi,
 Simul calentis inverecundus Deus
 Fervidiore mero arcana promôrat loco.
 Quòd si meis inæstuet præcordiis 15
 Libera bilis, ut hæc ingrata ventis dividat
 Fomenta, vulnus nil malum levantia;
 Definet imparibus certare summotus pudor.
 Ut

Horace in this Ode complains, that Advice of Friends, Pride of Resentment, and all Regard for public Reputation, are useless in Matters of Love; for as soon as he has disengaged Himself from one Intrigue, he enters into another. From hence he pleasantly recounts the Story of his Passion for Inachia, the Beauties of which Scaliger could little have understood, since he hardily pronounces it rude, disagreeable, and unworthy of being read. DAC.

Lambinus first divided the second Verses of this Ode, upon Authority of some Manuscripts; but Doctor Bentley has largely proved, that such a Division not only contradicts all ancient Writers upon the Measures of Lyric Verses, but assures us, that it is not found in the best Manuscripts.

Vers.

ODE XI. TO PETTIUS.

SINCE cruel Love, O Pettius, pierc'd my Heart,
 How have I lost my once-lov'd Lyric Art?
 Thrice have the Woods their leafy Honour mourn'd,
 Since for Inachia's Beauties Horace burn'd.
 How was I then (for I confess my Shame)
 Of every idle Tale the laughing Theme?
 Oh! that I ne'er had known the jovial Feast,
 Where the deep Sigh, that rends the labouring Breast,
 Where Languor, and a gentle Silence shows,
 To every curious Eye, the Lover's Woes.

Pettius, how often o'er the flowing Bowl,
 When the gay Liquor warm'd my opening Soul,
 When Bacchus, jovial God, no more restrain'd
 The modest Secret, how have I complain'd,
 That wealthy Blockheads, in a Female's Eyes,
 From a poor Poet's Genius bear the Prize?
 But if a generous Rage my Breast should warm,
 I swore—no vain Amusements e'er shall charm

My

Verf. 13. *Inverecundus Deus.*] This Passage hath been explained in the twenty-seventh Ode of the first Book.

16. *Ingrata fomenta.*] Horace calls Tears, Complaints, Sighs, and Silence *Fomenta*, since they really encourage our Passions and give them new Force.

18. *Imparibus certare.*] *Pudor summotus desinet certare, for ita summovebitur ut desinat.* The first Reflection made by a Man of Spirit, who has been ill-treated by his Mistress is, that it is not only not dishonourable to yield her to an unworthy Rival, but that it would be shameful to dispute the Possession of her. Horace means by *impares* those Rivals, who carry away the Prize of Beauty by the Power of Gold.

Dac.

19. *Lauda-*

Ut hæc severus te palam laudaveram,
 Jussus abire domum, ferebar incerto pede 20
 Ad non amicos, heu! mihi postes, & heu!
 Limina dura; quibus lumbos & infregi latus.
 Nunc, gloriantis quamlibet mulierculam
 Vincere mollitie, amor Lycisci me tenet;
 Unde expedire non amicorum queant 25
 Libera consilia, nec contumeliæ graves;
 Sed alius ardor, aut puellæ candidæ,
 Aut teretis pueri, longam renodantis comam.

19. *Laudaveram.*] This Verb in good Authors often signifies
 to

CARMEN XIII. AD AMICUM.

HORRIDA tempestas cœlum contraxit; &
 Nivesque deducunt Jovem: [imbres
 Nunc mare, nunc sylvæ
 Threicio Aquilone sonant. Rapiamus, amice,
 Occasionem de die; 5
 Dumque virent genua,
 Et decet, obductâ solvatur fronte senectus.

Tu

One of our Poet's Friends had probably received some bad
 News, in which his Fortune was deeply interested. Horace
 employs his Muse to comfort, and advise him, in the Spirit of
 Epicurean Philosophy, to sweeten his Cares with Music, Wine
 and a Companion. To give a greater Authority to his Moral,
 he takes it from the Mouth of Chiron, who utters his Maxims
 to young Achilles with as awful an Air, as if he were pro-
 nouncing the Oracles of Wisdom. This Turn is pleasant, in-
 genious, well chosen, and artfully conducted. Perhaps, the
 gravest Precepts of the Stoical School could not have been more
 happily employed,

SAN.

Vers.

My aching Wounds. Ye vagrant Winds receive
The Sighs, that sooth the Pains they should relieve;
Here shall my Shame of being conquer'd end,
Nor with such Rivals will I more contend.

When thus, with solemn Air, I vaunting said,
Inspir'd by thy Advice I homeward sped,
But ah! my Feet in wonted Wanderings stray,
And to no friendly Doors my Steps betray,
There I forget my Vows, forget my Pride,
And at her Threshold lay my tortur'd Side.

to speak, to declare. We may also understand it here, *When Horace had applauded himself for this gallant Resolution.* CRUQ.

ODE XIII. TO A FRIEND.

SEE what horrid Tempests rise,
And contract the clouded Skies;
Snows and Showers fill the Air,
And bring down the Atmosphere.
Hark! what Tempests sweep the Floods!
How they shake the rattling Woods!

Let us, while its in our Power,
Let us seize the fleeting Hour;
While our Cheeks are fresh and gay,
Let us drive old Age away,
Let us smooth its gather'd Brows,
Youth its Hour of Mirth allows.

Bring

Verf. 1. *Cælum contraxit.*] When the Clouds are collected, the Sky seems contracted. When they disperse, it appears open and expanded. Such is the Force of the Verb *contrahere*. DAC.

7. *Obduſâ ſolvatur fronte ſeneſtus.*] The Poet ſays, *Senectus, quæ*

Tu vina Torquato move
 Consule pressa meo.
 Cætera mitte loqui. Deus hæc fortasse benignâ 10
 Reducet in sedem vice.
 Nunc & Achæmenio
 Perfundi nardo juvat, & fide Cylleneâ
 Levare duris pectora
 Solitudinibus : 15
 Nobilis ut grandi cecinit Centaurus alumno ;
 Inviçte mortalis, Deâ
 Nate puer Thetide,
 Te manet Assaraci tellus, quam frigida parvi
 Findunt Scamandri flumina, 20
 Lubricus & Simoïs :
 Unde tibi reditum curto subtemine Parcæ
 Rupere ; nec mater domum
 Cærula te revehet.
 Illic omne malum vino cantuque levato, 25
 Deformis ægrimoniæ ac
 Dulcibus alloquiis.

CARMEN

quæ est obducta fronte, solvatur, instead of frons obducta, qualis est senectutis, solvatur. Thus *frons obducta* signifies *tristitia*, and *solvatur* means *amandetur*. They, who are conversant in the Language of Poets, know, that such Transpositions are familiar to them.

SAN.

10. *Cætera.*] Every thing that does not encourage Good-humour, every thing that can disturb our Pleasures.

BOND.

Deus hæc fortasse.] This God, in the Religion of Epicureans, was Fortune ; but in Stoical Principles, the first Mover and Master of the Universe, which he rules and conducts by his Providence.

Torr.

22. *Curto.*] This Correction, which only changes a single Letter, is, in Mr. Sanadon's Opinion, one of the happiest, that the Criticism of Doctor Bentley hath produced. The usual Reading, *certo subtemine*, is hardly to be understood, and ambiguous, if not vicious, in the Construction. If the Fates had granted Achilles a happy Return, Horace might equally have said, *Parcæ tibi redi-*

Bring us down the mellow'd Wine,
 Rich with Years, that equal mine;
 Prithee, talk no more of Sorrow,
 To the Gods belong To-morrow,
 And, perhaps, with gracious Power,
 They may change the gloomy Hour.
 Let the richest Essence shed
 Eastern Odours on your Head,
 While the soft Cyllenian Lyre
 Shall your labouring Breast inspire.

To his Pupil, brave and young,
 Thus the noble Centaur sung;
 Matchless Mortal! though 'tis thine,
 Proud to boast a Birth divine,
 Yet the Banks, with cooling Waves
 Which the smooth Scamander laves;
 And where Simois with Pride
 Rougher rolls his rapid Tide,
 Destin'd by unerring Fate,
 Shall the Sea-born Hero wait.
 There the Sisters, fated Boy,
 Shall thy Thread of Life destroy,
 Nor shall azure Thetis more
 Waft Thee to thy natal Shore;
 Then let Joy and Mirth be thine,
 Mirthful Songs, and joyous Wine,
 And with Converse blithe and gay,
 Drive all gloomy Cares away.

tum duxere certa subtemine. This Epithet is therefore too general; nor does it well agree with *rupere*. But in saying, *Parcæ tibi reditum rupere curto subtemine*, his Phrase is clear from all Perplexity, and his Thoughts perfectly open. Heinſius obſerves, in his Notes upon Ovid, that the Copyiſts frequently quarrel with the Word *curtus*, which they ſometimes change into *curvus*, and ſometimes into *cervus*.

CARMEN XV. AD NEÆRAM.

NOX erat, & cœlo fulgebat Luna sereno
 Inter minora fidera,
 Quum tu magnorum numen læsura Deorum
 In verba jurabas mea,
 Arctius atque ederâ procera astringitur ilex, 5
 Lentis adhærens brachiis;
 Dum pecori lupus, & nautis infestus Orion
 Turbaret hibernum mare,
 Intonsofque agitare Apollinis aura capillos,
 Fore hunc amorem mutuum. 10
 O dolitura meâ multùm virtute, Neæra :
 Nam si quid in Flacco viri est,
 Non feret assiduas potiori te dare noctes ;
 Et quæret iratus parem :
 Nec semel offensæ cedet constantia formæ, 15
 Si certus intrârit dolor.

At

This Ode hath a Simplicity, which perhaps made it appear little valuable to the Interpreters; for whatever is most natural is least striking in Works of this Kind. However, we shall find this Poem full of Passion, and warm Expressions of Nature, that really speak the Language of the Heart. DAC.

Verf. 1. *Nox erat.*] A Lover loves to be very circumstantial upon all Occasions, which he remembers with Pleasure. Yet Horace does not, for this Reason alone, recount these little Particularities. He would raise the Confusion of Neæra, by bidding her recollect, that the Night and Moon were Witnesses of those Vows, which She was determined to violate, even while she was making them. *Deorum numen læsura.* DAC.

7. *Dum pecori lupus.*] This was probably the Form of the Oath, which Horace dictated to Neæra, and by which he would insinuate that Earth, Air and Skies should be Avengers of her Perjury, as they were Witnesses of her Oath. TORR.

15. *Semel*

ODE XV. TO NÆRA.

CLEAR was the Night, the Face of Heaven
 serene,
 Bright shone the Moon amidst her starry Train,
 When round my Neck as curls the Tendril-Vine—
 (Loose are its Curlings, if compar'd to thine)
 'Twas then, insulting every heavenly Power,
 That, as I dictated, You boldly swore;
 While the gaunt Wolf pursues the trembling Sheep;
 While fierce Orion harrows up the Deep;
 While Phœbus' Locks float wanton in the Wind,
 Thus shall Næra prove, thus ever kind.

But, if with aught of Man was Horace born,
 Severely shalt Thou feel his honest Scorn,
 Nor will he tamely bear the bold Delight,
 With which his Rival riots out the Night,
 But in his Anger seek some kinder Dame,
 Warm with the Raptures of a mutual Flame,

Nor

15. *Semel offensæ.*] The ancient Commentator justly remarks that this Epithet *offensæ* is a passive, with an active Signification. *Offensa forma* therefore signifies *Forma, quæ me offendit.*

16. *Si certus intrârit dolor.*] When Horace writes, *Si certus intrarit dolor*, he does not mean, *intrarit me*, for the conditional *Si* would destroy the following, *Et quæret iratus parem.* Nor does he design to soften his Menaces against his Mistress, but continues to threaten her, that not all her Beauty shall be able to vanquish his Resentments, even though she should be really concerned for having offended him. *Si* is used for *etiamsi*, and *te* must be understood, *etiamsi certus dolor intrarit te.* We are obliged for this Explanation of the Passage to Monsieur Chevreau.

At tu, quicumque es felicior, atque meo nunc
Superbus incedis malo ;

Sis pecore & multâ dives tellure licebit,

Tibique Pactolus fluat,

29

Nec te Pythagoræ fallant arcana renati,

Formâque vincas Nirea ;

Eheu ! translatos aliò mœrebis amores :

Ast ego vicissim risero.

21. *Necte Pythagoræ.*] Horace may mean Natural Philosophy, of which Pythagoras was *non sordidus auctor* ; or particularly his Doctrine of the Metempsychosis, from whence he calls him *renatus*.

22. *Formâ-*

● CARMEN XVI. AD ROMANOS.

ALTERA jam teritur bellis civilibus ætas,
Suis & ipsa Roma viribus ruit.

Quam neque finitimi valuerunt perdere Marfi,

Minacis aut Etrusca Porſenæ manus ;

Æmula

The Republic had been engaged in civil Wars almost sixty Years, and the Quarrel between Octavius and Antony threatened her with a general Dissolution. Rome, the Centre of Empire, was divided between the two Chiefs ; the Adriatic was covered with more than seven hundred Vessels ; a Battle was expected, and that Battle was to decide the Fate of the Universe. So interesting an Event ingrossed the Minds of all Mankind. An Incertitude of the Success alarmed them, and a Remembrance of the preceding Wars collected into one Point of View all the Horrors, which they had produced.

Horace, amidst these Scenes of Terror, composed this Ode, in which he proposes to the Romans a Desertion of their Country, and a Retreat into the Fortunate Islands, where the Gods promised them a Life more peaceful and happy.

This Piece, in the Opinion of Mr. Sanadon, appears to be the Work of a great Poet, whether we consider it with regard to the
Circum-

Nor shall thy Rage, thy Grief, or angry Charms
 Recal the Lover to thy faithless Arms.
 And Thou, who-e'er Thou art, who joy to shine,
 Proud as Thou art, in Spoils, which once were mine,
 Though wide thy Land extends, and large thy Fold,
 Though Rivers roll for Thee their purest Gold,
 Though Nature's Wisdom in her Works were thine,
 And Beauties of the human Face divine,
 Yet soon thy Pride her wandering Love shall mourn,
 While I shall laugh, exulting in my Turn.

22. *Formâque vincas Nireâ.*] Our Poet reckons three Things extremely necessary in Affairs of Love; Wit, Beauty, and Riches. A Person as handsome as Nireus must have been a dangerous Rival to Horace, who certainly was not very comely. DAC.

ODE XVI. TO THE ROMANS.

IN endless civil War, th' imperial State
 By her own Strength precipitates her Fate.
 What neighbouring Nations, fiercely leagu'd in Arms,
 What Persens, with insolent Alarms
 Threatening

Circumstances in which it was composed, or the Manner in which it is conducted. Mr. Le Fevre thinks it a Performance of a young Poet, and Scaliger calls it an impertinent, ridiculous, impudent Attempt of persuading three hundred thousand Romans to quit their Country.

Verf. 1. *Bellis civilibus.*] The civil Wars between Marius and Sylla, which began in 666, were never perfectly extinguished until the Death of Antony, 724. Horace therefore says, that this was the second Age of these Wars, because they had commenced in the preceding Century.

Augustus did not love to hear these Wars called civil Wars; but Horace gives them their universal and real Name; nor did he think himself obliged to preserve so much Delicacy to a Per-

Æmula nec virtus Capuæ, nec Spartacus acer, 5
 Novisque rebus infidelis Allobrox;
 Nec fera cæruleâ domuit Germania pube,
 Parentibusque abominatus Annibal,
 Impia perdemus devoti sanguinis ætas?
 Ferisque rursus occupabitur solum? 10
 Barbarus heu! cineres infistet victor, & Urbem
 Eques sonante verberabit ungula?
 Quæque carent ventis & solibus ossa Quirini,
 (Nefas videre) dissipabit insolens?
 Fortè (quod expediat) communiter aut melior pars, 15
 Malis carere quæritis laboribus.
 Nulla sit hac potior sententia (Phocæorum
 Velut profugit execrata civitas;
 Agros atque lares patrios, habitandaque fana
 Apris reliquit & rapacibus lupis) 20
 Ire pedes quocunque ferent, quocunque per undas
 Notus vocabit, aut protervus Africanus.
 Sic placet? an melius quis habet suadere? Secunda
 Ratem occupare quid moramur alite?
 Sed juremus in hæc: simul imis saxa reharint 25
 Vadis levata, ne redire sit nerâs;
 Neu conversa domum pigeat dare lintea, quando
 Padus Matina laverit cacumina;

In

son, whose Success was yet doubtful, who was absent, and who had not Leisure to attend to such a Minuteneſs. CRUQ. SAN.

6. *Infidelis Allobrox.*] The Commentators, in general, here understand the Germans, but Mr. Dacier confesses, that the Character better agrees with the Gaulish Nation, who were ever inconstant, faithless, and Lovers of Change.

15. *Quod expediat.*] *Quod proſit*; *quod bene vertat*, were Forms of Law, and used in Consultations. The Reading *quid expediat* has thrown our Interpreters into inextricable Perplexities. Rutgersius, by the Change of a single Letter, has let in Light upon the Passage, by which we can discover its true Meaning.

Threatening her Tyrant Monarch to restore;
 What Spartacus, and Capua's rival Power;
 What Gaul, tumultuous and devoid of Truth,
 And fierce Germania, with her blue-eyed Youth;
 What Hannibal, on whose accursed Head
 Our Sires their deepest Imprecations shed,
 In vain attempted to her awful State,
 Shall we, a Blood-devoted Race, compleat?
 Again shall savage Beasts these Hills possess?
 And fell Barbarians, wanton with Success,
 Scatter our City's flaming Ruins wide,
 Or through her Streets in vengeful Triumph ride,
 And her great Founder's hallow'd Ashes spurn,
 That sleep uninjur'd in their sacred Urn?

But some, perhaps, to shun the rising Shame
 (Which Heaven approve) would try some happier
 Scheme.

As the Phocæans oft for Freedom bled,
 At length, with imprecated Curses, fled,
 And left to Boars and Wolves the sacred Fane,
 With all their Household Gods, ador'd in vain,
 So let us fly, as far as Earth extends,
 Or where the vagrant Wind our Voyage bends.

Shall this, or shall some better Scheme prevail?
 Why do we stop to hoist the willing Sail?

But let us swear, when floating Rocks shall gain,
 Rais'd from the Deep, the Surface of the Main;

When

18. *Excerpta*] The Phocæans, being besieged by Harpagus, General of the Persians, demanded one Day's Truce to deliberate upon the Propositions he had sent to them, and desired, that he would draw off his Army from their Walls. As soon as Harpagus had consented, they carried their most valuable Effects, their Wives and Children aboard their Ships. Then throwing a Mass of glowing Iron into the Sea, they bound themselves by Oath never

In mare seu celsus procurrerit Appenninus;
 Novâque monstra junxerit libidine 30
 Mirus amor; juvet ut tigres subsidere cervis,
 Adulteretur & columba miluo;
 Credula nec rivos timeant armenta leones;
 Ametve falsa levis hircus æquora.
 Hæc, & quæ poterunt reditus abscindere dulces, 35
 Eamus omnis execrata civitas;
 Aut pars indocili melior grege: mollis & exspes
 Inominata perprimant cubilia.
 Vos, quibus est virtus, muliebrem tollite luctum,
 Etrusca præter & volate litora. 40
 Nos manet Oceanus circumvagus; arva, beata
 Petamus arva, divites & insulas;

Reddit

to return to their Country, until that Mass should rise to the Surface of the Water. From hence a Grecian Proverb, *As long as the Phœcean Mass of Iron shall continue at the Bottom of the Ocean.* Their Story is told by Herodotus and Strabo.

31. *Juвет ut tigres.*] Mr. Dacier not injudiciously remarks, that if there be any Characters of a young Poet in this Ode, they appear in the Number of Impossibilities, which are collected here. When we write upon so melancholy a Subject as this, or on a Project so difficult of Execution, we should not thus indulge our Wit in wandering through all Nature for Images and Comparisons. If this Liberty were allowed to us, yet we ought to conceal it; for a real Grief would express itself in another Manner. Horace should have imitated the Phœceans, who, throwing their Mass of Iron into the Sea, swore never to return, until it should float again. They departed immediately, nor amused themselves in finding other Impossibilities, or forming other Images.

33. *Rivos.*] Four Manuscripts have preserved this Reading, which our late Editors have received instead of *flavos*, or *sevos*, that appear in common Editions.

35. *Reditus dulces*] So powerful is the Love of our Country, that no Vows and Imprecations can be too strong to engage us never to return. Perhaps, the Poet had the Example of the Phœceans in View, the greater Part of whom, touched with Compassion for their City, violated all their Oaths, and returned to their Country.

When lowly Po the Mountain-Summit laves,
 And Apennine shall plunge beneath the Waves :
 When Nature's Monsters meet in strange Delight,
 And the fell Tygres shall with Stags unite ;
 When the fierce Kite shall woo the willing Dove,
 And win the Wanton with adulterous Love ;
 When Herds on brindled Lions fearless gaze,
 And the smooth Goat exults in briny Seas,
 Then, and then only, to the tempting Gale,
 To spread repentant the returning Sail.

Yet to cut off our Hopes ; those Hopes, that charm
 Our Fondness home, let Us with Curses arm
 These high Resolves. Thus let the Brave and Wise,
 Whose Souls above th' indocile Vulgar rise ;
 Then let the Crowd, who dare not hope Success,
 Inglorious, these ill-omen'd Seats possess.

But Ye, whom Virtue warms, indulge no more
 These female Complaints, but quit this fated Shore ;
 For Earth-surrounding Sea our Flight awaits,
 Offering its blissful Isles, and happy Seats,

Where

41. *Nos manet.*] These Lines will bear a different Interpretation according to the Pointing. Almost all our Editions place a Stop after *circumvagus arva* ; but this Epithet seems to present an Idea too vast to be confined to any particular Sea, which might encircle these blissful Islands.

42. *Dives & insulis.*] These Words are not synonymous with *arva beata*. The first shews the Temperature of the Climate ; the second the Fruitfulness of the Soil. Horace indeed hath separately used these Expressions in the same Sense ; but when he unites them, he gives them different Significations. SAN.

The Difficulty of this Passage is to know where these happy Countries lie, of which the Poet hath given so luxuriant a Description. Mr. Dacier thinks them the two little Spanish Islands near Andalusia, but this was a Retreat too narrow to entertain so great a Number of Roman Citizens, according to some Computations amounting to almost three Millions. Others believe these Fortunate Islands to have been the Canaries, in the West of Afric.

Reddit ubi Cererem tellus inarata quotannis,
 Et imputata floret usque vinea ;
 Germinat & nunquam fallentis termes olivæ, 45
 Suamque pulla ficus ornat arborem ;
 Mella cava manant ex ilice : montibus altis
 Levis crepante lympha defilit pede.
 Illic injussæ veniunt ad mulctra capellæ,
 Refertque tenta grex amicus ubera ; 50
 Nec vespertinus circumgemit ursus ovile,
 Nec intumescit alta viperis humus ;
 Pluraque felices mirabimur ; ut neque largis
 Aquosus Eurus arva radat imbribus ;
 Pinguia nec siccis urantur semina glebis, 55
 Utrumque rege temperante Cœlitum.
 Non huc Argoö contendit remige pinus,
 Neque impudica Colchis intulit pedem :
 Non huc Sidonii torserunt cornua nautæ,
 Laboriosa nec cohors Ulyssæi. 60
 Nulla

43. *Reddit*] Shews the Fidelity of the Seasons ; for Corn is a Kind of Pledge intrusted to Earth, which it annually restores. DAC.

46. *Suam arborem.*] The natural, not ingrafted Tree. All Things grow without Art in the Fortunate Islands. BOND.

48. *Crepante pede.*] Poets animate all Nature, and have given Feet to running Waters, because they advance successively from Place to Place, as if they were marching.

— *sonans liquido pede labitur unda.*

— *liquido pede detulit undas.*

Let not the Translator appear too bold in attempting to preserve the Beauties of his Author, even in Expressions yet unknown to the English Tongue.

Where annual Ceres crowns th' uncultur'd Field,
 And Vines unprun'd their blushing Clusters yield;
 Where Olives, faithful to their Season, grow,
 And Figs with Nature's deepest Purple glow.
 From hollow Oaks where honey'd Streams distil,
 And bounds with noisy Foot the pebbled Rill;
 Where Goats untaught forsake the flowery Vale,
 And bring their swelling Udders to the Pail;
 Nor Evening Bears the Sheep-fold growl around,
 Nor mining Vipers heave the tainted Ground;
 Nor watry Eurys deluges the Plain,
 Nor Heats excessive burn the springing Grain.

Not Argo thither turn'd her armed Head;
 Medea there no magic Poison spread;
 No Merchants thither plow the pathless Main,
 For guilty Commerce, and a Thirst of Gain;
 Nor wise Ulysses, and his wandering Bands,
 Vicious, though brave, e'er knew these happy Lands.
 O'er

51. *Nec vespertinus.*] After having described the Riches of this happy Country, our Poet now passes to those Evils, from which it is exempt. It is secure from the Insults of Foreigners. Corruption of Manners and Breach of Faith have not spread their Infection there. The Passions, which debase Mankind to Brutes, are there unknown, nor have Diseases and Pestilence committed their dreadful Ravages in these blissful Seats. SAN.

57. *Non huc Argö.*] The Translator hath chosen to illustrate and open the Sense of Horace, by following his Reasoning and Sentiments, rather than to be too punctual to his Expressions. The Argonauts never touched this happy Shore for Plunder and Piracy; Medea never spread her Poisons, or practised her Witchcraft here; the Sidonians, remarkable for Merchandise and Want of Probity, never introduced the bad Arts of Commerce; and the Companions of Ulysses, equally known by their Vices and by their Labours, never landed here in all their Wanderings.

Nulla nocent pecori contagia, nullius astri

Gregem æstuosa torret impotentia.

Jupiter illa piæ secrevit litora genti,

Ut inquinavit ære tempus aureum.

Ærea dehinc ferro duravit secula; quorum 65

Piis secunda, vate me, datur fuga.

61. *Nulla nocent pecori.*] These two Lines, if so bold an Alteration were pardonable, might better be placed after the fifty-second Verse, where the Poet mentions the negative Blessings of these Isles. He is here speaking of those Advantages, which their Inhabitants enjoy, with regard to Foreigners.

65. *Ærea.*] Mr. Cunningham has restored this Reading from five or six excellent Manuscripts. The Construction is more natural

CARMEN XVII. AD CANIDIAM.

JAM jam efficaci do manus scientiæ,

Supplex & oro regna per Proserpinæ,

Per & Dianæ non movenda numina,

Per atque libros carminum valentium

Refixa cœlo devocare sidera,

5

Canidia, parce vocibus tandem sacris,

Citumque retro solve, solve turbinem.

Movit

If Canidia be ranked in Company with Medea, Circe, and the most famous Witches of Antiquity, she is indebted to Horace for the Obligation. She now appears the second Time upon the Stage, and with all the Splendors of a Triumph. The Force of her Art is acknowledged, and Homage is paid to her Power. She is no longer an infamous Sorceress, but a Goddess, who subdues all Nature to her Empire; to whom Prayers are addressed, and Sacrifices promised.

Canidia, more insolent than compassionate by these Submissions of a vanquished Enemy, prepares to make him feel the most dreadful Effects of her Indignation. Yet all these Submissions,

O'er the glad Flocks no foul Contagion spreads,
Nor Summer Sun his burning Influence sheds.

Pure and unmix'd the World's first Ages roll'd,
But soon as Brass had stain'd the flowing Gold,
To Iron harden'd by succeeding Crimes,
Jove for the Just preserv'd these happy Climes,
To which the Gods this pious Race invite,
And bid me, raptur'd Bard, direct their Flight.

natural and easy. *Quorum* is referred to the two last Ages of Brass and Iron. Mr. Dacier remarks, that Horace does not mention the Silver Age, because that and the Golden seem to be the same.

SAN.

66. *Vate me.*] The Poet, in Quality of Apollo's Priest, declares himself inspired by the Gods, that he may add more Weight to the Advice he has given.

SAN.

ODE XVII. TO CANIDIA.

CANIDIA, to thy matchless Art,
Vanquish'd I yield a suppliant Heart;
But oh! by Hell's extended Plains,
Where Pluto's gloomy Consort reigns;
By bright Diana's vengeful Rage,
Which Prayers, nor Hecatombs assuage,
And by the Books, of Power to call
The charmed Stars, and bid them fall,
No more pronounce the sacred Scroll,
But back the magic Circle roll.

Even

missions, and all these Menaces, are Irony and Satire, so much more severe and violent, as they are more disguised.

SAN.

Vers. 7. *Citumque retro.*] Propertius and Martial mention a magical Machine called *Rhombus*. Theocritus and Lucian tell us,

M 5

that

Movit nepotem Telephus Nereium,
 In quem superbus ordinarat agmina
 Myſorum, & in quem tela acuta torſerat: 10
 Luxere matres Iliæ addiſtum feris
 Alitibus atque canibus homicidam Heſtora,
 Poſtquam relictis mœnibus rex procidit,
 Heu! perſuacis ad pedes Achillei.
 Setoſa duris exuere pellibus 15
 Laborioſi remiges Ulyſſei,
 Volente Circe, membra: tunc mens & ſonus
 Relapſus, atque notus in vultus honor.
 Dedi ſatis ſuperque pœnarum tibi,
 Amata nautis multum & inſitoribus. 20
 Fugit juventas, & verecundus color
 Reliquit; oſſa pelle amiſta luridâ.
 Tuis capillus albus eſt odoribus.

Nullum

that it was made of Braſs, and Ovid ſays, it was turned round by Straps of Leather, with which it was bound. This is probably the Machine, which Horace calls *turbo*, and he beſeeches Canidia to turn it backward, as if to correct the fatal Effects it produced in its natural Courſe.

TORR.

8. *Telephus*] Was King of Myſia. When the Greeks entered his Country, in their Paſſage to Troy, he oppoſed them vigorously; but being wounded by Achilles, he was told by the Oracle, that he could only be cured by the Weapon with which he was wounded. He applied to Achilles, who, ſcraping his Lance, poured the Filings into his Wound. Pliny mentions a Picture, in which Achilles was painted performing the Cure.

LAMB.

11. *Luxere.*] This Reading is of more than ten Manuſcripts, and has been received by our beſt Editions. The Copyiſts, who read *uxere* did not reflect, that the Body of Heſtor was waſhed and perfumed, before it was carried to Troy. BENT. CUN.

19. *Dedi ſatis ſuperque.*] This whole laſt Part is all Diſguiſe. It opens with Irony, continues with Fiction, and ends in Falſehood. Horace would perſuade Canidia, that he is violently tormented by her Enchantments; but the moſt ſenſible Pleaſantry is attributing the Whiteness of his Hair to the Force of her

Drugs,

Even stern Achilles could forgive
 The Myſian King, and bid Him live,
 Though proud he rang'd the Ranks of Fight,
 And hurl'd the Spear with daring Might.
 Thus, when the murderous Hector lay
 Condemn'd to Dogs, and Birds of Prey,
 Yet when his royal Father kneel'd,
 The fierce Achilles knew to yield.
 And Troy's unhappy Matrons paid
 Their Sorrows to their Hector's Shade.

Ulyſſes' Friends, in Labours tried,
 So Circe will'd, threw off their Hide,
 Aſſum'd the human Form divine,
 And drop'd the Voice and Senſe of Swine.

O Thou, whom Tars, and Merchants love,
 Too deep thy vengeful Rage I prove,
 Reduc'd, alas! to Skin and Bone,
 My Vigour fled, my Colour gone.

Thy

Drugs, which he calls Odours. Poisons have been frequently conveyed in Perfumes, Flowers, Gloves, &c. SAN.

20. *Amata nautis.*] The Poet here uſes the Words of an ambiguous and doubtful Meaning. *Nauta* is properly a Sailor; but it alſo ſignifies a Merchant, of rich and extenſive Commerce. It appears by a Number of Inſcriptions, that the *Nauta* formed a Corporation, of which the Magiſtrates and Knights of Rome were frequently Members. *Inſitor* not only ſignifies a Perſon employed by Taylors to ſell Clothes for them in the Streets, but a Factor or Merchant-Adventurer, ſuch as Horace calls *pretioſus emtor*. Since a Tranſlation cannot preſerve both theſe Meanings, it muſt chuſe that, which ſeems moſt proper to continue the Deceit, and impoſe upon Canidia. SAN.

21. *Verecundus color reliquit.*] *Reliquit* is governed by *me* underſtood. Thus in Plautus *vires reliquere*, and in Virgil *cum lumine vita reliquit*. This Paſſage, through Inattention, has been unjuſtly criticiſed by Scaliger, weakly defended by Mr. Dacier, and ill corrected by Doctor Bentley. Such Ellipſis are frequent in Horace, and we have another Inſtance of them in the next Line, *offa pelle amiſſa livida*, where *ſunt* muſt be underſtood. CUN. SAN.

Nullum à labore me reclinat otium :

Urget diem nox, & dies noctem ; neque est 23

Levare tenta spiritu præcordia.

Ergo negatum vincor ut credam miser,

Sabella pectus increpare carmina,

Caputque Marsâ dissilire naniâ.

Quid ampliùs vis ? ô mare ! ô terra ! ardeo, 30

Quantùm neque atro delibutus Hercules

Nessi cruore, nec Sicanâ fervidâ

Furens in Ætna flamma : tu, donec cinis

Injurious aridus ventis ferar,

Cales venenis officina Colchicis. 35

Quæ finis ? ~~ecquod~~ me manet stipendium ?

Effare : ~~jussas~~ cum fide pœnas luam ;

Paratus expiare, seu poposceris

Centum juvencis, five mendaci lyrâ

Voles sonari : tu pudica, tu proba 40

Perambulabis astra sidus aureum.

Infamis Helenæ Castor offensus vicem,

Fraterque magni Castoris, victi prece,

Ademta vati reddidere lumina.

Et

35. *Officina.*] The ancient Scholiast has well explained this Passage, *ipsam Canidiam officinam venenorum diserte dixit*, Horace calls his Witch a Shop of Poisons.

39. *Centum juvencis.*] This Reading, instead of *juvencos*, hath been restored from an ancient Manuscript, and received by our late Editors. It is an elegant, poetical Manner of speaking, and has been used by our Poet in the fourth Ode of the first Book.

Mendati lyra.] We have here another Ambiguity. Horace would have Canidia believe, that he gives this Epithet to his Lyre, for the Satire, which he had composed against her ; but his concealed Meaning is, that it is a lying Instrument, if it shall sing her Praises.

42. *Offensus vicem.*] *Propter vicem Helenæ.* This Reading is of several Manuscripts, and Doctor Bentley has proved, that it was an usual Manner of Expression among the Latins, both in Verse and Prose.

Thy fragrant Odours on my Head
More than the Snows of Age have shed.
Days press on Nights, and Nights on Days,
Yet never bring an Hour of Ease,
While gasping in the Pangs of Death,
I stretch my Lungs in vain for Breath.

Thy Charms have Power ('tis now confess)
To split the Head, and tear the Breast.
What would you more, all-charming Dame?
O Seas, and Earth! this scorching Flame!
Not such the Fire Alcides bore,
When the black-venom'd Shirt he wore:
Nor such the Flames, that to the Skies
From *Ætna's* burning Entrails rise;
And yet, Thou Shop of Poisons dire,
You glow with unrelenting Fire,
'Till by the rapid Heat calcin'd,
Vagrant I drive before the Wind.

How long—? What Ransom shall I pay?
Speak—I the stern Command obey.
To expiate the guilty Deed,
Say shall an hundred Bullocks bleed?
Or shall I to the lying String
Thy Fame and spotless Virtue sing?
Teach Thee, a golden Star, to rise,
And deathless walk the spangled Skies?

When Helen's Virtue was defam'd,
Her Brothers, though with Rage inflam'd,
Yet to the Bard his Eyes restor'd,
When suppliant he their Grace implor'd.

Oh!

Et tu (potes nam) solve me dementiâ,

45

O nec paternis obsoleta sordibus,

Nec in sepulcris pauperum prudens anus

Novendiales dissipare pulveres.

Tibi hospitale pectus, & puræ manus.

46. *Paternis sordibus.*] The Poet, according to the old Commentator, reproaches Canidia with being born in Adultery, the most criminal of all unlawful Commerce.

47. *Sepulcris pauperum.*] Acron well remarks, that Horace only means the Sepulchres of the Poor, since those of the Rich were surrounded with Walls, to protect them from the Sacrilege of Sorcerers.

48. *Novendiales pulveres.*] Servius, in his Notes upon the fifth Book of Virgil's *Æneid*, says, that a dead Body was preserved seven Days, burned on the eighth, and interred on the ninth; and that Horace intended these Ceremonies in the present Passage. This Explication, although contradicted by Acron, has been received by our ablest Commentators; yet there is little Probability, that such Ceremonials

CANIDIÆ *Responsio.*

QUID obsecratis auribus fundis preces?
Non saxa nudis furdiora navitis
Neptunus alto tundit hybernus salo.

Inultus

Canidia was provoked by the pretended Penitence of the Poet. She had discovered all the Disguise of it, and boasted that she would have open Vengeance for this new Affront. Horace thought he could not better shew his Contempt of her Menaces, than by putting them into Verse. The principal Ridicule of this Answer consists in Canidia's never attempting to prove the Falsity of that detestable

Oh! calm this Madness of my Brain,
 For you can heal this raging Pain.
 You never knew the Birth of Shame,
 Nor by thy Hand, all-skilful Dame,
 The poor Man's Ashes are upturn'd,
 Though they be thrice three Days inurn'd.
 Thy Bosom's bounteous and humane,
 Thy Hand from Blood and Murder clean;
 And with a blooming Race of Boys,
 Lucina crowns thy Mother-Joys.

Ceremonials were observed in the Funerals of poor People, of whom alone the Poet speaks here. He seems rather to mean, that these Witches dug up the Ashes of the Dead, nine Days after they were interred; and perhaps the Number nine might have had somewhat mysterious in it, which was thought to give Force to their Enchantments. The Laws of the twelve Tables had nothing determined concerning the Number of Days, which a Corps should be kept before it was to be carried out to Burial.

SAN.

CANIDIA'S *Answer*.

I'LL hear no more. Thy Prayers are vain
 Not Rocks, amid the wintry Main,
 Less heed the shipwreck'd Sailor's Cries,
 When Neptune bids the Tempest rise.

Shall

detestable Execution, with which she is charged in the fifth Ode, as if she thought it more prudent to be silent concerning a Fact, whose Notoriety did not give a Possibility of her Justification.

SAN.

Vers. 4.

Inultus ut tu riseris Cotytia
 Vulgata, sacrum liberi Cupidinis ?
 Et Esquilini Pontifex veneficî
 Impune ut Urbem nomine implêris meo ?
 Quid proderit ditâsse Pelignas anus
 Velociusve miscuisse toxicum ?
 Sed tardiora fata te votis manent.
 Ingrata misero vita ducenda est, in hoc,
 Novis ut usque suppetas laboribus.
 Optat quietem Pelopis infidi pater,
 Egens benignæ Tantalus semper dapis ;
 Optat Prometheus obligatus aliti ;
 Optat supremo collocare Sisyphus
 In monte saxum ; sed vetant leges Jovis.
 Voles modò altis defilire turribus,
 Modò ense pectus Norico recludere ;

Frustraque

Vers. 4. *Riseris Cotytia vulgata.*] *Cotytia vulgando ridenda proposueris.* Cotys, or Cotytto, was the Goddess of Impurity, and although she did not preside over Assemblies of Witches, yet as there were many vile and infamous Ceremonies practised in them, the Poet satirically makes Canidia call them the Feasts of Cotys. Better to explain his Design, he adds, *liberi Cupidinis sacrum*, Mysteries of a licentious and unbounded Love. A Roman Proverb calls a Person of dissolute and vicious Manners, *Cotyes contubernalis*, a Companion of Cotys. POLITIAN.

6. *Esquilini Pontifex veneficî.*] *Tanquam si esset Pontifex.* You have presumed, says Canidia, to ridicule and condemn our Actions on the Esquillian Hill (a Place where Witches assembled, because the Bodies of poor People were buried there) as if you were sovereign Pontiff, who was Arbiter and Judge of all Affairs, in which Religion was concerned. TORR.

8. *Quid proderit.*] It is very little probable, that Horace, who thus laughs at Witchcraft, should apply to Charms or Incantations to defend him from the Power of Canidia. This Opinion, which is maintained by some of his Commentators, destroys all the Irony of his Recantation, and enfeebles the Spirit of it. We have seen, that Canidia had assembled several Witches at Naples, to assist her in her Spells.

SAN.

9. *Toxicum*]

Shall you Cotyttia's Feast deride,
 Yet safely triumph in thy Pride?
 Or impious, to the Glare of Day
 The sacred Joys of Love betray?
 Or fill the City with my Name,
 And Pontiff-like our Rites defame?
 Did I with Wealth in vain enrich,
 Of potent Spells each charming Witch,
 Or mix the speedy Drugs in vain?
 No—through a lingering Length of Pain,
 Reluctant shalt Thou drag thy Days,
 While every Hour new Pangs shall raise.

Gazing on the delusive Feast,
 Which charms his Eye, yet flies his Taste,
 Perfidious Tantalus implores,
 For Rest, for Rest, the vengeful Powers;
 Prometheus, while the Vultur preys
 Upon his Liver, longs for Ease;
 And Sisyphus, with many a Groan,
 Uprolls, with ceaseless Toil, his Stone,
 To fix it on the top-moſt Hill,
 In vain, for Jove's all-ruling Will
 Forbids. When thus in black Despair
 Down from ſome Caſtle, high in Air,

You

9. *Toxicum*] Was properly a Poiſon, with which the Scythians bathed the Points of their Arrows; and as the Wound was mortal, it became a Name for all incurable Poiſons.

10. *Sed tardiora fata.*] The Word *velocius* ſeemed to threaten Horace with inſtant Death; but thy Crime, ſays Canidia, deſerves more lengthened Torments, and I will make thee feel my Vengeance in every Hour of a Life dragged on in Pain. Death, which is now an Object of your Fears, ſhall become an Object of your Wiſhes, and yet ſhall be denied you. SAN.

13. *Optat quietem.*] In the Prayers, which Horace had addreſſed to

Frustraque vincla gutturi innectes tuo, 20

Fastidiosâ tristis ægrimoniâ.

Vestabor humeris tunc ego inimicis eques ;

Meæque terra cedit insolentiæ.

An quæ movere cereas imagines,

(Ut ipse nôsti curiosus) & polo 25

Deripere Lunam vocibus possim meis,

Possim crematos excitare mortuos,

Desiderique temperare poculum ;

Plorem artis in te nil valentis exitum ?

C A R M E N

to Canidia, he had endeavoured to move her Pity by Examples of Forgiveness and Mercy. Her Answer now shews, by opposite Examples, that he had no Right to expect any Compassion from her.

DAC.

22. *Vestabor humeris.*] This Metaphor taken from Persons carried by Slaves in Chains, signifies to triumph, to reduce to Servitude. All Mankind, says Canidia, shall acknowledge my Power, *Insolentia*, which nothing shall be capable of resisting ; nothing shall equal.

27. *Possim crematos.*] Canidia uses the Word *crematos*, to convince the Poet of her superior Science. To raise the Spirits of the departed ; to reanimate dead Bodies, was the Trade of inconsiderable Witches ; but to inspire with Life a Corps, which had been reduced to Ashes, was the highest Instance of their Art and worthy of Canidia,

BOND.

29. *Artis*

You seek an headlong Fate below,
Or try the Dagger's pointed Blow,
Or if the left-ear'd Knot you tye,
Yet Death your vain Attempts shall fly;
Then on your Shoulders will I ride,
And Earth shall shake beneath my Pride.

Could I with Life an Image warm
(Impertinent, you saw the Charm)
Or tear down Luna from her Skies,
Or bid the Dead, though burn'd, arise,
Or mix the Draught inspiring Love,
And shall my Art on Thee successless prove?

29. *Artis in te nil valentis.*] Nothing, says Mr. Dacier, can be more fatiguing, than to read all that the Commentators have written upon this Passage, which they have turned in twenty different manners, without giving the true Explication of it. Yet his own Explanation well deserves a Place among those, which he has condemned. All the Difficulty will disappear by correcting the Text, according to some ancient Copies and Editions. *An plorem exitum artis nihil valentis in te?* The Construction is pure Latin, perfectly natural, and easily understood. SAN.

END OF THE ODES.

CARMEN SECULARE.

POETA AD POPULUM.

Lib. 3. O DI profanum vulgus & arceo.
 Ode 1. Favete linguis: carmina non prius
 Audita, Musarum sacerdos,
 Virginibus puerisque canto.

AD

The Poem is, beyond Contradiction, one of the noblest Pieces of Lyric Poetry, and we may be bold to say, that we have nothing more valuable in all the Works of Horace. It was an Honour to Him to have been chosen by Augustus to celebrate the Secular Games, and his Performance is a curious, it is indeed the only Monument of the Ceremonies observed in that Festival. When we shall have read the Poem in its present Form, we shall acknowledge, that Horace hath filled his Subject in its utmost Extent, and that Antiquity hath left us nothing more perfect.

The Celebration of these Games was distinguished by the Solemnity of three great Festivals, which were divided in their Institution, but by Degrees became united, and formed one Entertainment, which continued three Days and three Nights successively. They were called *Ludi Terentini*, *Ludi Seculares*, and *Ludi Apollinares*.

In the first Ages of Rome, a certain Person called Valesus Valesius, who lived in the Territories of the Sabines, had two Sons and a Daughter smitten with a Plague. He was commanded, by his domestic Gods, to go down the Tiber with his Children to a Place named Terentum, and there to make them drink Water, warmed upon the Altar of Pluto and Proserpine.

His Children being perfectly cured, the grateful Father offered Sacrifices upon the Spot; celebrated Games; performed the Lectisternia; and to preserve in his own Name a Remembrance of such an extraordinary Event, called himself Manius Valerius Terentinus; *Manius*, from the infernal Deities, to whom he had sacrificed; *Valerius*, from the Verb *valere*, because his Children had recovered their Health; and *Terentinus*, from the Name of the Place.

In

THE SECULAR POEM.

THE POET TO THE PEOPLE.

STAND off, ye vulgar, nor profane,
With bold, unhallow'd Sounds, this festal Scene:
In Hymns, inspir'd by Truth divine,
I Priest of the melodious Nine,
To Youths and Virgins sing the mystic Strain.

To

In the Year 245, in which the Kings were expelled, a violent Plague, accompanied with numberless Prodigies, having thrown the City into the utmost Consternation, Publius Valerius Poplicola sacrificed to Pluto and Proserpine upon the same Altar, and the Contagion ceased. Sixty Years afterwards the same Sacrifices were performed by the Sibylline Priests, with an Addition of some Ceremonies prescribed by their Books. It was then commanded, that these Feasts should from thence be regularly observed at the End of every Age, which gave them the Name of Secular Games. In the second Punic War the Apollinarian Games were instituted in Honour of Apollo and Latona. They were celebrated yearly, but not distinguished from the Secular Games, in the Year when these last were represented.

The Pomp and Ceremonies of this Festival were very remarkable. Some Days before it began, the Quindecimviri distributed to the People certain lustral or expiatory Things; such as Torches, Betumen, Sulphur, and Grain of particular Kinds. These are expressed in some antient Medals after this Manner, *SUF. P. D. Suffimma populo dati*; and by these three Letters, *PPP. piamina populo præbita*. Sacrifices were offered in the Night to Pluto, and Proserpine; to the Fates; to the Ilithiæ, and the Earth: in the Day to Jupiter, Juno, Apollo, Latona, Diana, and the Genii. Supplications were performed, and the Statues of the Gods were placed on Cushions, where they were served with the most exquisite Dainties. During the three Days, in which these Games continued, three different Pieces of Music were performed, as Zosimus assures us. The Scene changed each Day. On the first the

AD PUEROS AC PUELLAS.

Lib. 4. **S**PIRITUM Phœbus mihi, Phœbus
 Ode 6 artem
 Carminis, nomenque dedit Poëtæ,
 Virginum primæ, puerique claris
 Patribus orti,

Delix

People assembled in the Campus Martius; the second in the Capitol; the third upon Mount Palatine.

The first Secular Games were represented in the Year 245; the second in 305; the third in 505; the fourth in 605; and the fifth, which were those of Augustus, in 737. It is not easy to determine in what Season these last were celebrated; whether at the End of April (as we may conjecture from the 79th Line) when Prayers were offered to Pales for the Preservation of the Flocks; or at the Beginning of Autumn, which was the Time, as Zosimus informs us, appointed for their Celebration. But whatever might be the particular Season, we know, by the 83d and 104th Verses, that the Moon was in her Increase.

We have said that this Piece of Horace is the most ancient which remains to us upon this Occasion; at least it is the most complete. That of Catullus, beginning with these Words *Diana sumus in fido*, was apparently composed for some particular Festival of Apollo and Diana. Or, if it were intended for the Secular Games, it is only one of the three, which formed this kind of Poem. Perhaps it was designed to be sung in 705, but the Poet died a Year or two before, nor were the Games represented; either through Carelessness of the Pontiffes, or because the Civil War broke out at that Time between Cæsar and Pompey. They were neglected in 405, probably from some such Reasons.

The Romans in Imitation of the Greeks, had a kind of Lyric Poem composed of many Parts, each of which preserved to itself a particular Form of Measures, and which being divided from the Whole, might separately make so many little Odes. The Secular Poem of Horace is the most ancient, but not the single Instance of this kind of Composition. Claudian, Terentianus Maurus, Ausonius and Martianus Capellus have left us many others, which have been imitated by some modern Poets. That of Claudian was written upon the Marriage of Honorius, and begins with these Words, *Principis*

corusca

TO THE CHORUS OF YOUTHS AND
VIRGINS.

PHOEBUS taught me how to sing,
How to tune the vocal String;
Phœbus made me known to Fame,
Honour'd with a Poet's Name.

Noble Youths, and Virgins fair,
Chaste Diana's guardian Care,

(Goddeſs

coruſco fidere pulchrior. But we muſt not confound this Species of Poetry (called *Po'ymetrum Saturnium*) with the *Polymetra* and *Pammetra* of the Ancients, which were more like our modern, irregular Poems; and in which Verſes of all different Meaſures were employed, without any uniform Order and Connexion.

Verſ. 1. *ODI PROFANUM VULGUS.*] The Poet here takes a Tone of Inſpiration, nor could he propoſe his Subject in a Manner more noble, or more capable of engaging Attention and Reſpect. At the Beginning of the Sacrifices it was uſual to bid the Perſons depart, who were not initiated in the Myſteries. *Profanus* is derived from *pro* and *fanum*, and ſignifies thoſe, who were excluded the Temple, and ſtood before the Gate, *pro ſano poſiti*.

2. *Favete linguis.*] Theſe Words are alſo borrowed from Religion, and admit of three different Senſes, which may be all applied to this Paſſage. In the firſt, they require a religious Silence among the Aſſiſtants; *favere*, ſays Feſtus, *pro ſilere uſi ſunt*. In the ſecond, they order that nothing ſhall be ſpoken, which may diſturb the Sacrifice, or hinder the Effect of the Prayers; *abſtinere a verbis duris, malis, ominofis*. In their third Senſe, they invite the Aſſembly to pronounce Words of a favourable Import, and to unite their Vows to thoſe of the Prieſts, who officiate, the Prince and Magiſtrates, who preſide, and the Children, who ſing the Hymn.

Carmina non prius audita.] This is literally true in whatever Senſe we underſtand it. It was an hundred thirty two Years ſince the Secular Games had been repreſented; conſequently no Perſon then alive had ever heard a Poem ſung upon ſuch Occaſion. Beſides, this almoſt ſeems to have been the Form, which the Heralds uſed, who were ſent through the Provinces to invite the whole
World

Deliã tutela Deã, fugaces
 Lynceas & cervos cohibentis arcu,
 Lesbium servate pedem, meique
 Pollicis ictum.

Rite

World to the Celebration of a Festival, which they had never yet beheld; nor should ever behold again.

4. *Virginibus puerisque.*] The secular Poems were sung by fifty-four young Persons of both Sexes, equally divided into two Choirs, *Ter novem illustres pueri, cum totidem virginibus hymnos & Pæanas canunt*;—*seorsum autem puellæ ipsæ chorum habeant, & seorsum puerorum masculus orbo.*

ZOSIMUS.

This first Strophe carries the strongest Characters to justify our placing it at the Head of the Secular Poem. The Poet begins with two religious Forms of speaking, *Odi profanum vulgus*, and *Favete linguis*, nor could such an Opening have any Object less important than some Ceremony consecrated to the Worship of the Gods. He says, that he will pronounce his Verses to Youths and Virgins, *Virginibus puerisque canto*, and he adds, that these Verses were never heard by any Person, *carmina non prius audita*.

It was hardly possible for Him to mark the Secular Poem with stronger Characters; nor upon any other Occasion could he seriously say, that the Verses, which he was going to repeat, were never heard before. Mr. Dacier is compelled to acknowledge, that Horace here speaks of the Secular Poem; and although He puts himself to the Torture to reconcile this Strophe to the first Ode of the third Book, yet after all his forced and violent Explications, he is constrained to confess, that it is only a kind of general Preface, which hath not any particular Reference to that Ode, and which ought therefore to be separated from it by leaving a little Space between them. Indeed it is ridiculous, that Horace should address an Ode to Children, which was to teach them such Maxims of Morality, as were far above their Comprehension; while He excludes, from his Instructions, Persons of a more advanced Age, who alone were capable of understanding and profiting by them. Scaliger therefore had Reason to say that this Strophe was entirely out of its Place.

5. *SPIRITUM PHOEBUS.*] The Poet speaks thus advantageously of Himself, to encourage the Chorus in their Singing; and he says, that Apollo inspired these Verses, to insinuate to Them, that the God was disposed to hear their Prayers.

Mr. Sanadon places these four Strophes at the End of the Poem, and calls them an Epilogue. Thus he makes the Poet, surely not without some Absurdity, instruct the Chorus how to sing, when we must suppose the Concert already performed. Besides, the Poem ends far more nobly with *Hæc Jovem sentire Deosque cunctos.*

Spiritus

(Goddeſs, whoſe unerring Dart
Stops the Lynx, or flying Hart)
Mark the Lesbian Meaſures well,
Where they fall, and where they ſwell;
And in varied Cadence ſing,
As I ſtrike the changing String.

To

Spiritus Carminis, and *Ars Carminis*, are very different Expreſſions. The former ſhews an Elevation of Genius, which Nature alone can give; the latter expreſſes the Beauty of Verſification, which is perfected by reading the moſt excellent Models of Antiquity, and by Exerciſe of Compoſition. Whoever poſſeſſes theſe two Excellencies may be ſecure of Immortality, and the Name of Poet.

Theſe four laſt Strophes have been always placed at the End of the ſixth Ode of the fourth Book, only becauſe the Meaſures are the ſame, and that Phœbus is named in both. But it is eaſy to perceive, that theſe Odes are extremely different, that the firſt was properly an Hymn, addreſſed to Apollo, and that in the other the Poet ſpeaks to the Chorus who ſing it. Nor is there any Connexion between them, but that they are Parts of the ſame Whole; of the ſecular Poem. Mr. Dacier very well diſcerned that they ought to be divided, but his Lights did not direct him farther.

II. *Leſbium p. dem.*] The Saphic Meaſures only are mentioned, becauſe the greater Part of the three Songs is compoſed of them. The Poet exhorts the Choirs to obſerve the Meaſures of his Verſe, *Leſbium pedem*; and the Cadence of the Muſic, *pollicis iſtum*; for the Antients marked the Cadence not only with the Foot, but the Thumb;

*Quam pollicis ſenore, vel plauſu pedis
Discriminare, qui docent artem, ſolent.*

Terentianus Maurus.

In this Manner Horace poetically repreſents Himſelf beating Time, while the Chorus was ſinging.

Rite Latonæ puerum canentes,
 Rite crescentem face noctilucam,
 Prosperam frugum, celeremque pronos
 Volvere menses.

15

Nupta jam dices, Ego Dis amicum,
 Seculo festas referente luces,
 Reddidi carmen, docilis modorum
 Vatis Horati.

20

[15. *Prosperam frugum*] Is an Ellipsis, for *prosperam in negotio frugum*. The People were persuaded, that the Influences of the Moon reached to the Bosom of Earth and Seas. Horace therefore speaks according to the popular Opinion.

CONCENTUS PRIMUS. HYMNUS AD APOLLINEM.

UTERQUE CHORUS.

* **D**IVE quem proles Niobæa magnæ
 Vindicem linguæ, Tityosque raptor
 Sensit, & Trojæ prope victor altæ
 Phthius Achilles,

Verf. 21. *DIVE*.] This Invocation forms the first Part of the Poem. Horace could not better address himself, than to Apollo, in whose Temple the Secular Games were performed with great Solemnity; nor could he more artfully make his Court to Augustus, who professed to honour that God in a peculiar Manner, and who had dedicated a Temple to Him some Years before in his Palace.

It is probable, that this Part of the Ode was sung by the two Choirs together, and we find in it a Lyric Boldness, which hath much of Enthusiasm. After the Word *Dive* the Construction demands that we should go down to the last Strophe, *Doctor Argææ*, &c.

To the God, who gilds the Skies,
 Let the solemn Numbers rise;
 Solemn sing the Queen of Night,
 And her Crescent's bending Light,
 Which adown the fruitful Year
 Rolls the Months in prone Career.

Soon upon her bridal Day,
 Thus the joyful Maid shall say,
 When the great revolving Year
 Bad the festal Morn appear,
 High the vocal Hymn I rais'd,
 And the listening Gods were pleas'd;
 All the vocal Hymn divine,
 Horace, tuneful Bard, was thine.

FIRST CONCERT.

HYMN TO APOLLO.

CHORUS OF YOUTHS AND VIRGINS.

TITYOS, with impious Lust inspir'd,
 By chaste Latona's Beauties fir'd,
 Thy Wrath, O Phœbus, tried;
 And Niobe, of Tongue profane,
 Deplor'd her numerous Offspring slain,
 Sad Victims of their Mother's Pride.

Achilles

&c. for all between these two Stanzas is a Parenthesis, consisting of twenty-four Lines. The Idea of Troy, and of Achilles, has thrown the Poet into a Wandering, which were inexcusable, if it were not intended to flatter a Prince, who deduced his Origin from the Trojans,

Cæteris major, tibi miles impar ;
 Filius quamquam Thetidos marinæ
 Dardanas turres quateret, tremenda
 Cuspide pugnax.
 Ille, mordaci velut icta ferro
 Pinus, aut impulsa cupressus Euro,
 Procidit latè, posuitque collum in
 Pulvere Teucro.
 Ille, non inclusus equo Minervæ
 Sacra mentito, male feriatos
 Troas, & lætam Priami choreis
 Falleret aulam ;
 Sed palam captis gravis, heu nefas ! heu !
 Nescios fari pueros Achivis
 Ureret flammis, etiam latentes
 Matris in alvo :
 Ni tuis victus, Venerisque gratæ
 Vocibus, Divûm pater annuisset
 Rebus Æneæ potiore ductos
 Alite muros.

Doctör

33. *Ille non inclusus equo.*] If Achilles had lived, the Greeks had not been reduced to a dishonourable Necessity of employing a Stratagem in the Siege of Troy, but had taken it in open Day. This is a glorious Character of that Hero; yet, in Mr. Dacier's Judgment, it particularly deserves to be remarked, that Horace speaks not so much from an Enthusiasm, which warms his Imagination, as from the Faith of History, that has preserved a famous Dispute at Agamemnon's Table, between Achilles and Ulysses, after the Death of Hector. They deliberated upon the Methods, which ought to be used for taking Troy; when Achilles talked with Contempt of the Stratagems Ulysses proposed; and advised an open Assault. Thus, from a Passage, which Homer has only lightly mentioned in his *Odyssey*, has Horace beautifully drawn a Character of this Hero.

Achilles too, the Son of Fame,
 Though sprung from Thetis, sea-born Dame,
 And first of Men in Fight,
 Though warring with tremendous Spear
 He shook the Trojan Towers with Fear,
 Yet bow'd to thy superior Might;

The Cypress, when by Storms impell'd,
 Or Pine, by biting Axes fell'd,
 Low bends the towering Head;
 So falling on th' ensanguin'd Plain,
 By your unerring Arrow slain
 His mighty Bulk the Hero spread.

He had not Priam's heedless Court,
 Dissolv'd in Wine, and festal Sport,
 With midnight Art surpris'd;
 But bravely bold, of open Force,
 Had proudly scorn'd Minerva's Horse,
 And all its holy Cheat despis'd;

Then arm'd, alas! with Horrors dire,
 Wide-wasting with resistless Ire,
 Into the Flames had thrown
 Infants, upon whose faltering Tongue
 Their Words in formless Accents hung,
 Infants to Light and Life unknown:

But charm'd by Beauty's Queen and Thee,
 The Sire of Gods, with just Decree
 Assenting, shook the Skies;
 That Troy should change th' imperial Seat,
 And guided by a better Fate,
 Glorious in distant Realms should rise.

Doct̃or Argeæ fidicen Thaliæ,
 Phœbe, qui Xantho lavis amne crines,
 Dauniæ defende decus Camenæ,
 Levis Agyieū.

45

CONCENTUS SECUNDUS.

CHORUS PUERORUM.

*DIANAM teneræ dicite virgines.

CHORUS PUELLARUM.

Intonsum, pueri, dicite Cynthium.

50

UTERQUE CHORUS.

Latonamque supremo
 Dilectam penitus Jovi.

CHORUS

45. *Argeæ.*] The Poet here joins together the Greek and Latin Muses, because these Hymns were sung in both Languages; nor is it improbable, that the Grecian Secular Poem was a Translation of the Latin, either by Horace, or by some ingenious Greek. They, who read *Argusæ* lose this Opposition, and as some Manuscripts have *Argusæ fidicen Thaliæ*, it is not a violent Alteration into *Argeæ*, which is used by Horace and Ovid. The Correction is due to Mr. Cuninghame.

48. *Levis Agyieū.*] Apollo is called *Agyieus*, from a Greek Word, signifying a Street; because that God had Statues and Altars erected to him in the Streets, as Diana had in Highways. The Epithet *levis* is particularly adapted to Apollo, who was always represented without a Beard, as a Mark of his Youth and Beauty. Such is the Epithet *intensus* in the 50th Line.

49. *DIANAM TENERÆ.*] This Part was sung in the Capitol the second Day. It is of a Character different from the first and third. The Constructions of it are natural; the Style easy; the Images rural; and while it seems only a Preparation to the next Part, it is really a Panegyric upon Apollo, Diana, and Latona.

We may be bold to say, that all the Commentators appear in Favour of the present Arrangement of this Ode. Some of them assure us, that it was intended for the Secular, others for the Apollinarian

Oh! may the God, who could inspire
 With living Sounds the Grecian Lyre;
 In Xanthus' lucid Stream
 Who joys to bathe his flowing Hair,
 Now make the Latian Muse his Care,
 And powerful guard her rising Fame.

SECOND CONCERT.

CHORUS OF YOUTHS.

YE Virgins, sing Diana's Praise.

CHORUS OF VIRGINS.

Ye Boys, let youthful Phœbus crown your Lays.

THE TWO CHOIRS.

Together let us raise the Voice
 To Her, belov'd by Jove supreme;
 Let fair Latona be the Theme,
 Our tuneful Theme, his beauteous Choice.

CHORUS

linarian Games. Both have Reason for their different Opinions, and really agree, while they believe they contradict each other, since both these Games composed only one Festival in the Secular Year, as hath been already observed. Some however of the Critics have been deceived in imagining that the Poet, in his own Person, invites the Choirs to sing the following Hymn. It was sung by them alternately.

51. *Latonam.*] One of the Commentators thinks, Latona was never mentioned in this Poem, yet we are assured by Macrobius and Zosimus that he is mistaken. *Apollini sacrum fiebat bove aurato, & capris duabus auratis; item Latonæ bove feminâ aurata.* MACROB. *His autem Diis rem sacram faciunt, videlicet Jovi, Junoni, Apollini, Latonæ, Dianæ, &c.* ZOSIM. Latona had a Part in the Apollinarian, which entered into the Secular Games.

CHORUS PUERORUM.

Vos lætam fluviis & nemorum comâ,
 Quæcunque aut gelido prominet Algido,
 Nigris aut Erymanthi
 Sylvis, aut viridis Cragi.

55

CHORUS PUELLARUM.

Vos Tempe totidem tollite laudibus,
 Natalemque, mares, Delon Apollinis,
 Insignemque pharetrâ
 Fraternâque humerum lyrâ.

60

UTERQUE CHORUS.

Hæc bellum lacrymosum ; hic miseram famem
 Pestemque à populo & principe Cæsare in
 Persas atque Britannos
 Vestra motus aget prece.

CON.

61. *Hæc bellum.*] This Construction was proposed by Dr. Bentley, and, if we follow the Poet's Reasoning, we shall see the Necessity of it. We may remark in this and the next Piece, that when the Chorus of Boys have sung alone, the Chorus of Girls immediately sings in the same Manner. If we give this whole Strophe to the Boys, nothing remains for the Girls and the only Method of reconciling the Difference between them, is to make them sing it together. If therefore the two Choirs ought to be united here, consequently Apollo and Diana should each have their Part in the four last Verses; and it seems against all Decencies, that the Poet, after having celebrated the Attributes of the two Divinities in the three preceding Strophes, should instantly exclude Diana, and only speak of the Power of Apollo, and of the Prayers which ought to be addressed to him. Thus by an Alteration of a single Letter, the Order of the Poem, the Regularity of the Chorus, and the Decencies of Character are preserved.

62. A

CHORUS OF YOUTHS.

Ye Virgins, sing Diana's Fame,
 Who bathes delighted in the limpid Stream;
 Dark Erymanthus' awful Groves,
 The Woods, that Algidus o'erspread,
 Or wave on Cragus' verdant Head,
 Joyous th' immortal Huntress loves.

CHORUS OF VIRGINS.

Ye Boys, with equal Honour sing
 Fair Tempe cloth'd with ever-blooming Spring;
 Then hail the Delian Birth divine,
 Whose Shoulders, beaming heavenly Fire,
 Grac'd with his Brother's warbling Lyre,
 And with the golden Quiver shine.

CHORUS OF YOUTHS AND VIRGINS.

Mov'd by the solemn Voice of Prayer,
 They both shall make imperial Rome their Care,
 And gracious turn the direful Woes
 Of Famine and of weeping War
 From Rome, from sacred Cæsar far,
 And pour them on our British Foes.

THIRD

62. *A populo & principe Cæsare.*] Here the Choirs join, and congratulate each other upon the Success, which they hope for from their Prayers. *Motus ager* can be grammatically applied only to Apollo; but the Sense requires that it should be extended to Diana; and there are many Examples of such Expressions.

63. *In Persas atque Britannos.*] That is, far from Italy; for these two Nations mark the Extremities of the Roman Empire to East and West.

CONCENTUS TERTIUS.
AD APOLLINEM ET DIANAM.

UTERQUE CHORUS.

PHŒBE, sylvarumque potens Diana, 65
Lucidum cœli decus, ô colendi
Semper, & culti, date quæ precamur

Tempore sacro :

Quo Sibyllini monuere versus,
Virgines lætas, puerosque castos 70
Dis, quibus septem placuere colles,
Dicere carmen.

CHORUS PUERORUM.

Alme Sol, curru nitido diem qui
Promis & celas, aliusque & idem
Nasceris, possis nihil urbe Româ 75
Visere majus.

CHORUS

65. *PHŒBE SYLVARUM.*] The last Day of this Festival was celebrated in the Temple of Apollo on Mount Palatine, where the two Choirs sung this third Part, which properly concludes the Secular Poem. We may remark, in general, the Care and Attention of the Poet to vary his Songs. He consecrates the first to Apollo alone; in the second he joins him with Diana and Latona; in the third, he addresses himself to the other Divinities, who were worshipped in this Festival. He uses the same Measures in the first and third, but he has thrown between them another Kind of Composition, that he might avoid a tedious and disagreeable Uniformity. The Manner of Singing is also varied. In the first, the two Choirs always sing together; in the others, they sometimes divide, and sometimes unite; but with this Difference, that the two Choirs sing together at the Beginning of the third, and separately at the Beginning of the second. There is also a remarkable Variety in the Kinds and Species of Verse which form this Poem. The first and last are Hymns, but they are divided by another Piece, which is properly only an Ode; and even these two Hymns are of a different Character.

69. *Sibyllini versûs.*] The first Woman, who pronounced the Delphic Oracles, was called Sybilla, and her Successors were from her named Sybils. It is not possible, such is that Diversity with which

Authors speak of them, to ascertain their Number. The common
Opi-

THIRD CONCERT.
TO APOLLO AND DIANA.

CHORUS OF YOUTHS AND VIRGINS.

YE radiant Glories of the Skies,
Ever-beaming God of Light,
Sweetly-shining Queen of Night,
Beneath whose Wrath the wood-born Savage dies;
Ye Powers, to whom with ceaseless Praise
A grateful World its Homage pays,
Let our Prayer, our Prayer be heard,
Now in this solemn Hour prefer'd,
When by the Sibyl's dread Command,
Of spotless Maids a chosen Train,
Of spotless Youths a chosen Band,
To all our guardian Gods uplift the hallow'd Strain:

CHORUS OF YOUTHS.

Fair Sun, who with unchanging Beam
Rising another and the same,
Dost from thy beamy Car unfold
The glorious Day,
Or hide it in thy setting Ray,
Of Light and Life immortal Source,
May'st Thou, in all thy radiant Course,
Nothing more great than seven-hill'd Rome behold.

CHORUS

Opinion is, that there were ten of them, at least there were ten more famous. The pretended Books of these Oracles at present are thought fictitious, and Cicero judged in the same Manner of those in his Time.

70. *Virgines leſtas.*] These two Epithets *leſtas* and *caſtus* must be applied equally to the two Choirs; but the Poet hath chosen to join *caſtus* to *puer*, because the Meaning of this Epithet is included in the Word *Virgo*. The Youth, who sung the Secular Poem, ought not only to be of distinguished Quality, but also such as were *patrimi* and *matrimi*, whose Parents were yet living, and who had been married with the Ceremony call'd *confarreatio*.

73. *A me Sol.*] It was a superstitious Custom of the Heathens in their Hymns, to give the Gods all their different Names, for

CHORUS PUELLARUM.

Rite maturos aperire partus
 Lenis Ilithyia, tuere matres;
 Sive tu Lucina probas vocari,
 Seu Genetyllis.

80

Diva, producas sobolem; Patrumque
 Prosperes decreta super jugandis
 Feminis, prolisque novæ feraci
 Lege maritâ;

UTER-

fear of omitting any that might be more agreeable. In this Piece, the Boys call the Son of Latona, *Phæbe, alme Soli Apollo, Augur, decorus arcu, acceptus novem Camenis*; and the Girls call the Sister of this God *Ilithyia, Lucina, Genetyllis, fiderum regina, Diana and Luna*.

78. *Ilithyia*.] The Sibylline Oracle mentions the *Ilithyia*; *post hæc Ilithyias placato puerperas hostiis*; and Suidas speaks of many *Genetyllæ, Genetyllidas Dianæ comites dicunt partuum præfides*. The Ancients acknowledged more than one *Lucina*; *Parcis & Lucinis*, says Zosimus.

These three Names signified the same Office; and were common to all the Goddesses, who presided over Births; but they are given particularly to Diana, because she had the Sovereign Authority.

80. *Genetyllis*.] The usual Reading is *genetalis*, but we cannot find any Author, who uses the Word in the Sense, which it hath in this Place. *Genetyllis* is a Greek Word, derived from *γενεσις, natiuitas*, and our Author, says Doctor Bentley, seems particularly to have affected the Use of Greek Names in this Poem. *Ilithyia* and *Agyieus*.

83. *Feraci lege maritâ*.] *Marita feminas lege feraci novæ prolis*, Marry our Women, in virtue of the new Law made in their Fa-

vour;

CHORUS OF VIRGINS.

Goddess of the natal Hour,
 Or if other Name more dear,
 Propitious Power,
 Can charm your Ear,
 Our pregnant Matrons gracious hear:
 With lenient Hand their Pangs compose,
 Heal their agonizing Throes;
 Give the springing Birth to Light,
 And with every genial Grace,
 Prolific of an endless Race,
 Oh! crown our Marriage-Laws, and bless the nup-
 tial Rite.

CHORUS

vour; or, as the Words may be explained, *Et prosperes decreta supra maritâ lege, quæ ferax est novæ prolis*. Mr. Sanadon prefers the first Explication, and there is little Difference in the Sense.

In the Year 736, Augustus made a Law *de maritandis ordinibus*, in which he proposed Rewards to those who would marry, and Punishments or Fines for those who continued in Celibacy. In 762, he made another Law, by the Consuls Marcus Papius Mutilus, and Quintus Poppæus Secundus. The first called the Julian; the second, the Papian Law. They were intended to restore to Rome the Number of her Citizens, which had been greatly lessened during the civil Wars; yet Augustus only revived those ancient Ordinances, which expressly commanded the Censors not to permit the Citizens to live unmarried. *Cœlibes est prohibento*. These Laws as equally regarded Men as Women; but the Choir of Virgins naturally mention that Sex alone of which they themselves are a Part.

UTERQUE CHORUS.

Certus undenos decies per annos 85
 Orbis ut cantus referatque ludos,
 Ter die claro, totiesque gratâ
 Nocte frequentes.
 Vosque veraces cecinisse, Parcæ,
 Quod semel dictum est, stabilisque rerum 90
 Terminus servet, bona jam peractis
 Jungite fata.

Fertilis

85. *Undenos decies per annos.*] There were among the Latins two Opinions concerning the Duration of an Age. Before the Time of Augustus it reckoned exactly an hundred Years, and the Sibylline Oracle, which then subsisted, marked precisely the same Number. The fifth Secular Games gave Occasion to a new Opinion. Augustus, persuaded that it was of great Consequence to the State not to omit the Celebration of this Festival, gave Order to the Sibylline Priests to consult at what Time of the current Age it ought to be represented. They, perceiving that it had been neglected in 705 under Julius Cæsar, were anxious to find some Way of covering their Fault, that they might not be thought answerable for all the Calamities of the civil War. Three Things made their Imposition easy. They were the sole Depositories of the Sibylline Books; the World was not in general agreed upon the Year, by which the Games should be regulated; and it was divided even upon the Date of those in which they had formerly been celebrated. The Priests did not fail to take Advantage of this Diversity of Sentiments to flatter Augustus, by persuading him that the Secular-Year regularly fell upon 737. To this Purpose they published Commentaries upon the Sibylline Books, in which they proved by the very Words of the Sibyl (although with some Alteration from their ancient Reading) that an Age ought to contain an hundred and ten Years, and not an hundred only.

The Authority of these Priests, being infinitely respected by a superstitious People, instantly put this Falsehood into the Place of Truth, without any Person's daring to contradict it, since it was forbidden, upon Pain of Death, to communicate the Books of the Sibyls. The Prince, charmed to see that the Gods had reserved to his Time the Celebration of so great a Festival, immediately supported the Imposition by his Edicts to authorise the Discovery of the Priests. Whether in Flattery, or Credulity, the

Poet

CHORUS OF YOUTHS AND VIRGINS.

That when the circling Years complete
 Again this awful Season bring,
 Thrice with the Day's revolving Light,
 Thrice beneath the Shades of Night,
 In countless Bands our youthful Choirs may sing
 These festal Hymns, these pious Games repeat.

Ye Fates, from whom unerring flows
 The Word of Truth; whose firm Decree
 Its stated Bounds and Order knows,
 Wide-spreading through Eternity,
 With guardian Care around us wait,
 And with successive Glories crown the State.

Let

Poet gave himself to the public Opinion; and indeed he must, with a very bad Grace, have followed the ancient System in a Poem composed by Order of Augustus, and sung in the Presence of that Prince, and of the Priests, in the Name of the whole Empire.

86. *Cantus riferatque ludos.*] In fact many different Hymns were sung; many different Games were celebrated. The Poet's Expression is therefore perfectly correct, *ter riferat cantus*.

87. *Grata nocte.*] The Coolness of the Night gave a new Pleasure to their Shows, without mentioning their Illuminations in the Temples, public Places, and Gardens. We may believe that the Description of those artificial Fires in Claudian, upon the sixth Consulate of Honorius, is not less agreeable to the Secular Festival, than to the Games of the Circus.

89. *Vosque veraces cecinisse Parcæ.*] The Sibyl had commanded, that Sacrifices of Lambs and She-Goats should be offered to the Parcæ the first Night of the Festival; *Nox quando supervenerit, sole abscondente suam lucem, sacrificato omnium generatricibus Parcis agnos & capras.*

The Ancients were persuaded, that the Parcæ regulated the Destinies of Mortals in the Moment of their Birth, and that what they once pronounced was immutable and certain. Hence their Epithet *veraces*, and in another Ode *Parca non mendax*. They are introduced here as Attendants and Assistants of Diana in the Hour of Birth,

Fertilis frugum pecorisque tellus.
 Spiceâ donet Cererem coronâ :
 Nutriant foetus & aquæ salubres,
 Et Jovis auræ.

95

CHORUS PUERORUM.

Condito mitis placidusque telo
 Supplices audi pueros, Apollo ;

CHORUS PUELLARUM:

Siderum regina bicornis audi
 Luna puellas.

100

UTERQUE CHORUS.

Roma si vestrum est opus, Iliæque
 Litus Etruscum tenuere turmæ,
 Jusla pars mutare lares & urbem
 Sospite cursu ;
 Cui per ardentem sine fraude Trojam
 Castus Æneas patriæ superstes
 Librum munivit iter, daturus
 Plura relictis ;

105

Dî

93. *Fertilis frugum.*] Nothing can be more beautiful than this Image of the Earth crowning Ceres with Corn, to shew the Abundance of Harvest. The Sibylline Verses mention the Sacrifices offered to Earth ; a Boar and a black Sow ; *itemque Terræ feraci porcus & sus macietur nigra* ; and Zosimus reckons Ceres in the Number of the Divinities, who shared the Honours of this Festival ; *Cereri, & Diti patri, & Proserpinæ.*

99. *Siderum regina bicornis.*] This Poem was sung the first Nights of the new Moon, as appears by this Verse and the hundred thirty-fourth.

101. *Roma si vestrum est opus.*] These Words are to be referred to all the Deities, who had been already invoked, and who had contributed to the Foundation or Grandeur of the Roman Empire. But the Poet particularly means Apollo and Diana, by whose Order the Trojans had been settled in Italy.

109. Dî

Let Earth her various Fruitage yield,
 Her living Verduæ spread,
 And form, amid the waving Field,
 A sheafy Crown for Ceres' Head;
 Fall genial Showers, and o'er our fleecy Care
 May Jove indulgent breathe his purest Air.

CHORUS OF YOUTHS.

Phœbus, whose kindly Beams impart
 Health and Gladness to the Heart,
 While in its Quiver lies the pestilential Dart,
 Thy youthful Suppliants hear:

CHORUS OF VIRGINS.

Queen of the Stars, who rul'st the Night
 In horned Majesty of Light,
 Bend to thy Virgins a propitious Ear.

CHORUS OF YOUTHS AND VIRGINS.

If, ye Gods, the Roman State
 Was form'd by your immortal Power,
 Or if, to change th' imperial Seat,
 And other Deities adore,
 Beneath your Guidance the Dardanian Host
 Pour'd forth their Legions on the Tuscan Coast;

For whom Æneas, through the Fire,
 In which he saw his Troy expire,
 A Passage open'd to an happier Clime,
 Where they might nobler Triumphs gain,
 And to never-ending Time,
 With boundless Empire reign,

Dî probos mores docili juventæ,
 Dî senectuti placidæ quietem,
 Romulæ genti date remque prolemque
 Et decus omne. 110

Quique vos bobus veneratur albis,
 Clarus Anchisæ Venerisque sanguis,
 Imperet bellante prior, jacentem
 Lenis in hostem. 115

Jam mari terraque manus potentes
 Medus, Albanasque timet secures :
 Jam Scythæ responsa petunt, superbi
 Nuper & Indi. 120

Jam Fides, & Pax, & Honos Pudorque
 Priscus, & neglecta redire Virtus
 Audet ; apparetque beata pleno
 Copia cornu.

CHORUS PUERORUM.

Augur & fulgente decorus arcu 125
 Phœbus, acceptusque novem Camenis,
 Qui salutari levat arte fessos
 Corporis artus, Si

109. *Dî probos mores.*] It is sufficient for private Persons, that Youth should be educated in Principles of Virtue, and that Age should enjoy its last Days in Tranquillity ; but a State requires Wealth, Subjects, and Glory. This Distinction is well supported, but the Prayer would have been more proper for the Manners of ancient Rome.

113. *Quique vos bobus, &c.*] Augustus was present, and personally offered Sacrifices to Jupiter, Apollo, and Diana.

115. *Imperet bellante prior, &c.*] The Construction is remarkable. *Prior* signifies *prius*, *potius* ; and *bellans* is opposed to *lenis*. *Augustus lenis imperet prior seipso bellante*, is to be construed, *Augustus imperet potius parcendo hosti subjecto, quàm debellando armatum.*

121. *Pudor priscus.*] The Laws, which Augustus made for the Celebration of these Games, gives us an Example of his Attention to regulating the public Manners. He not only ordered, that the three Nights should be observed with all possible Decency, but forbid that any young Persons of either Sex should appear at the nocturnal Ceremonies, except they were accompanied by their
 Rela-

Ye Gods, inform our docile Youth
 With early Principles of Truth ;
 Ye Gods, indulge the waning Days
 Of silver'd Age with placid Ease,
 And grant to Rome an endless Race,
 Treasure immense, and every sacred Grace.

The Prince, who owes to Beauty's Queen his Birth,
 Who bids the snowy Victim's Blood
 Pour forth To-day its purple Flood,
 Oh ! may he glorious rule the conquer'd Earth ;
 But yet a milder Glory show
 In Mercy to the prostrate Foe.

Already the fierce Mede his Arms reverts,
 Which wide extend th' imperial Sway,
 And bid th' unwilling World obey ;
 The haughty Indian owns his Fears,
 And Scythians, doubtful of their Doom,
 Await the dread Resolves of Rome.

Faith, Honour, Peace, celestial Maid,
 And Modesty, in ancient Guise array'd,
 And Virtue (with unhallow'd Scorn
 Too long neglected) now appear,
 While Plenty fills her bounteous Horn,
 And pours her Blessings o'er the various Year.

CHORUS OF YOUTHS.

If the prophetic Power divine,
 Fam'd for the golden Bow and quiver'd Dart,
 Who knows to charm the listening Nine,
 And feeble Mortals raise with healing Art ;

If

Relations, who were of Age to watch over their Actions, and answered for their Conduct. But the Poet had in View particularly those Laws, which Augustus established the Year before for Encouragement of Chastity and Marriage. *De Pudicitia ; de maritandis ordinibus.*

Si Palatinas videt æquus arces,
Remque Romanam, Latiumque felix,
Alterum in lustrum meliusque semper
Proroget ævum;

130

CHORUS PUELLARUM.

Quæque Aventinum tenet Algidumque,
Quindecim Diana preces virorum
Curet, & votis puerorum amicas
Applicet aures.

135

UTERQUE CHORUS.

Hæc Jovem sentire Deosque cunctos,
Spem bonam certamque domum reporto,
Doctus & Phœbi chorus & Dianæ
Dicere laudes.

140

125. *Augur & fulgente, &c.*] Torrentius observes that Horace had collected, in these four Verses, the four principal Attributes of Apollo; Divination, Archery, Music, and Physic.

131. *Alterum in lustrum.*] *Lustrum* was an expiatory Ceremony, which returned every five Years, and was constantly celebrated in the Secular Year. *Ævum* is used for *seculum*, and as an Age consisted of twenty *Lustra*, the Poet entreats the Gods to raise the Glory of the Roman Empire from *Lustrum* to *Lustrum*, from Age to Age. He hath expressed in Verse the Form of Prayer used on those Occasions, *ut Di populi Romani res majores, amplioresque facerent.*

134. *Quindecim virorum.*] The Oracles, in which the Roman Empire was concerned, were anciently put into a Coffer of Stone, and deposited in a subterraneous Place in the Capitol. They were entrusted to the Care of two Priests called *Duumviri sacrorum*, whose principal Business was to consult those Books in all Occasions of the State, but never without a Decree of the Senate. Tarquin added two Officers, maintained at the public Expence, to assist and watch over them in their Ministry. In 388, were added eight Priests to the two first, and the Number was afterwards augmented to fifteen, from whence they were called *Decem-viri*, and *Quindecim-viri*, which last Name remained when they were multiplied to forty, and even to sixty. Cæsar added a sixteenth, and the Senate permitted Augustus to enlarge the Number as he pleased.

The Capitol having been burned in 671, the Sibylline Books perished in the Fire. Sylla rebuilt the Capitol, and the Senate sent three Deputies into Ionia to collect whatever Verses of the Sibyl

Eritria

If He with gracious Eye survey the Towers,
 Where Rome his Deity adores,
 Oh ! let each Æra still presage
 Increase of Happiness from Age to Age ;

CHORUS OF VIRGINS.

Oh ! may Diana, on these favourite Hills
 Whose diffusive Presence fills
 Her hallow'd Fane,
 Propitious deign
 Our holy Priests to hear,
 And to our Youth incline her willing Ear.

CHORUS OF YOUTHS AND VIRGINS.

Lo ! We the chosen, youthful Choir,
 Taught with harmonious Voice to raise
 Apollo's and Diana's Praise,
 In full and certain Hope retire,
 That all th' assembled Gods, and sovereign Jove
 These pious Vows, these choral Hymns approve.

Eritria Tradition had preserved, which were almost a thousand. Augustus gathered, in Asia Minor, in the Islands of the Ægean Sea, in Africa, and the Colonies of Italy, more than two thousand Volumes of Greek and Latin Verses; which passed under the Names of the Sibyls ; and after having burned all that the Priests judged apocryphal, he placed them, with those which he took out of the Capitol, under the Base of Apollo's Statue, in the Temple which he had erected to that God. They continued in this State to the Times of Honorius, who ordered Stilicon to burn all that remained of these pretended Sibylline Verses.

It is with a sensible Pleasure I am convinced, that I have not made any considerable Alteration in this Poem, of which the Learned and the Critical have not before me perceived the Necessity. I have followed their Doubts ; urged forward their Conjectures ; endeavoured to lighten their Difficulties, and I flatter myself, that in advancing in the Ways which They opened to me, I have been happy enough to form, in their natural Order, the different Parts of this Poem, which before were broken, and unconnected.

SANADON.

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